BARGAINS: 35-MM CAMERAS UNDER $100

POPULAR PHOTOGRAPHY

MARCH, 1957
35 CENTS

A ZIFF-DAVIS PUBLICATION

How to Win
Photo Contests

Impact!

What It Is . . .
How to Get It

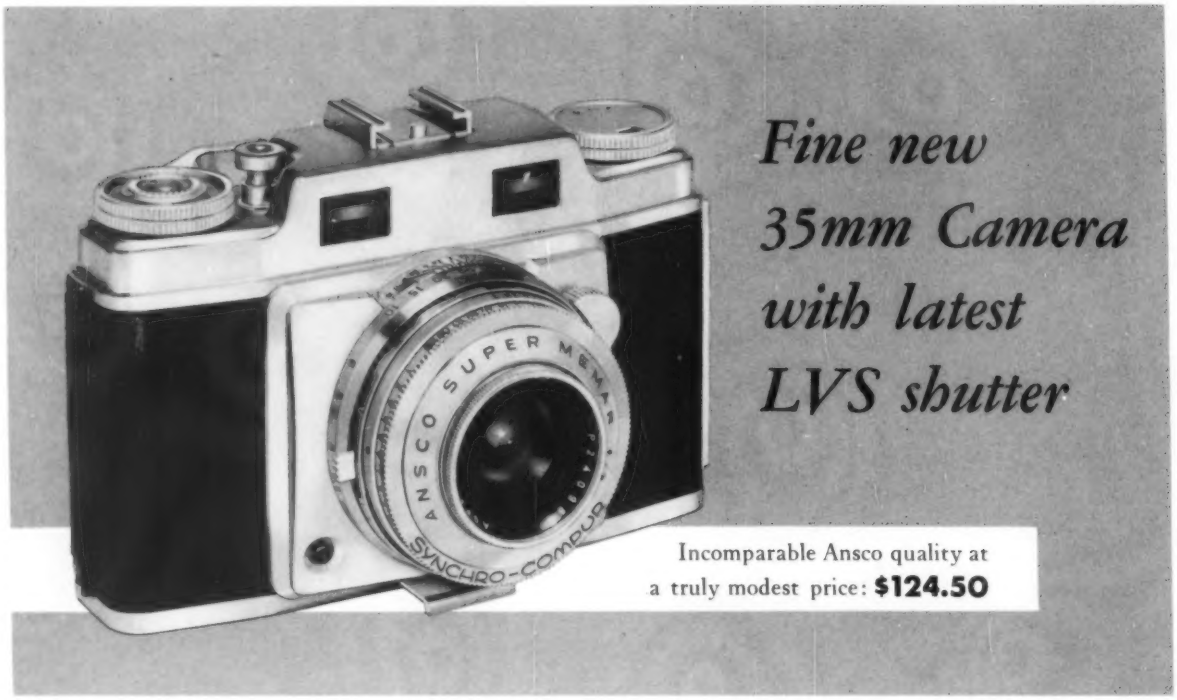
IS ONE CAMERA ENOUGH?

FLASH OR AVAILABLE LIGHT? –
comparison shots show difference at a glance

FIRST AID FOR FAULTY [illegible]S

LEO AARO[illegible]

UNIVERSITY OF MICROFILM
313 NO 1ST ST
ANN ARBOR MICH



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Incomparable Ansco quality at a truly modest price: **$124.50**

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Agfa f2 Solagon 6-element anastigmat lens . . . improved type Synchro-Compur LVS Shutter with M-X-V Synchronization and speeds to 1/500 second plus "B" . . . exclusive new interlocking shutter-diaphragm mechanism never over-rides the scale

Ansco precision! That's the reason crisp, razor-sharp color slides are so easily yours with Ansco's great new Super Memar f2 camera. You work with a lens that sets new standards for definition and color purity. Your pictures are needle sharp right to the corners— *even* at f2.

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Stop at your Ansco dealer's. See just why this new Ansco miniature camera is a top-dollar value at only $124.50. If you want the best, this is the camera for you.

ANSCO SUPER MEMAR f/3.5

Only $74.50 buys all these Ansco quality features!

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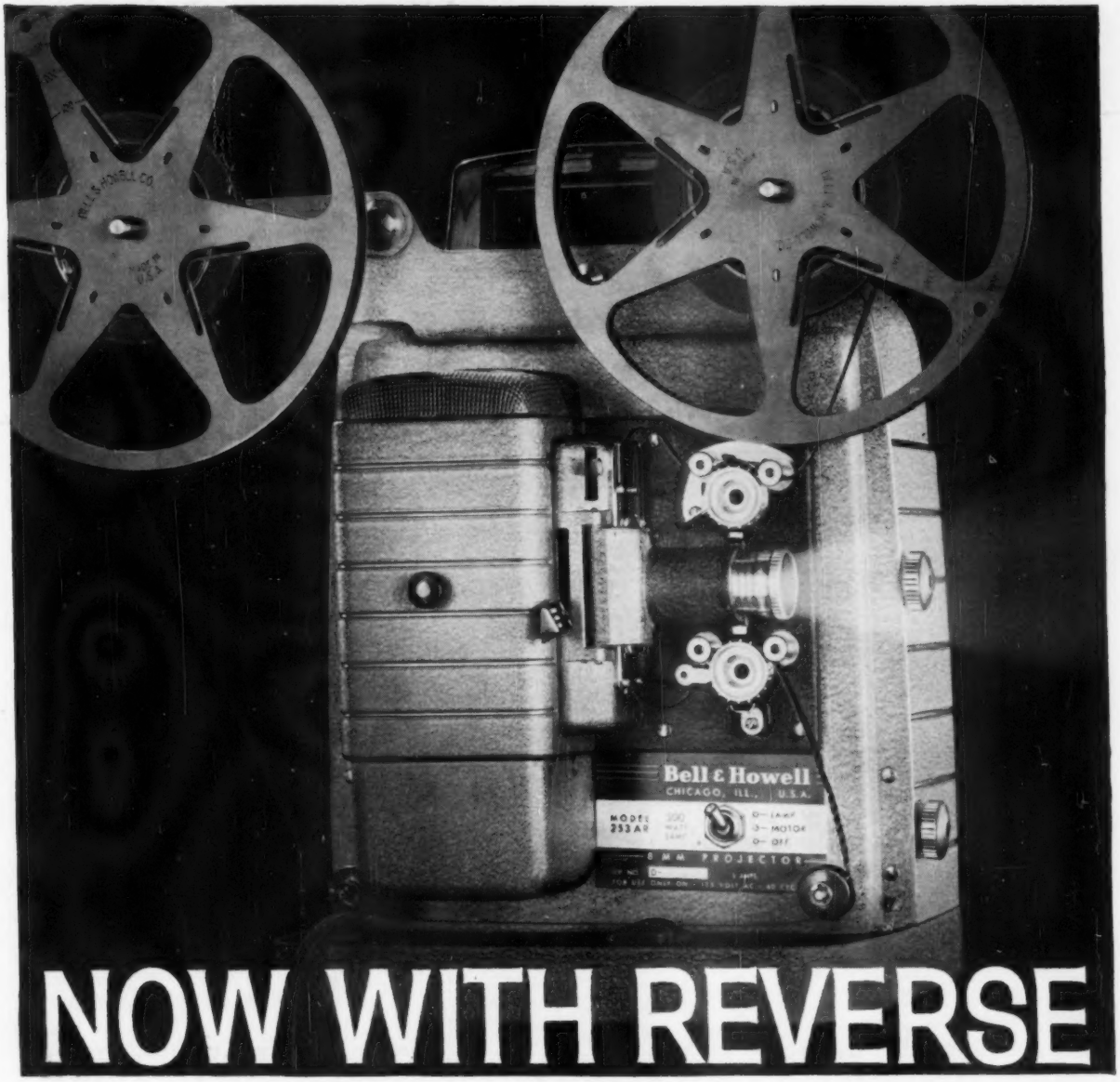

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Bell & Howell

MARCH, 1957

VOLUME 40, NUMBER 3

POPULAR PHOTOGRAPHY®

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WORLD'S LEADING PHOTOGRAPHIC MAGAZINE

Leo Aarons made this picture of Suzy Parker in his New York Studio using an 8x10 Deardorff equipped with 18-inch Apo-Tessar f/9. The exposure, on Ektachrome, was 1/25 second at f/22. Lighting was supplied by Saltzman and Ray Albert speedlights of 20,000 watt-second capacity mounted in parabolic, light-reflecting flats designed by Aarons. Miss Parker, a fashion model, has taken fashion photos and served as an editor.

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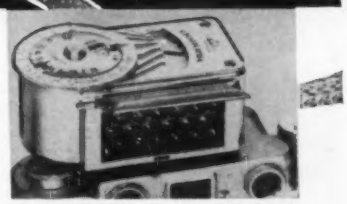

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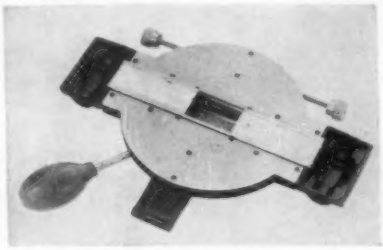
TOOLS AND TECHNIQUES

by Norman C. Lipton

A round-up of recent developments and significant trends

Scratchless Enlarging. Simmon Brothers have recently announced an unsual 35-mm negative carrier for all their Omega model B and D series enlargers which is designed to keep the effects of scratches on the film base as well as dust and fingermarks from appearing on the print. The special film holder is called "Refractamatic 35." After the negative is placed in the carrier, it is flooded with a silicone liquid in which it is completely immersed—Refractasil, a product of the General Electric Silicone Products Department, Waterford, N. Y. The liquid has an index of refraction identical to that of the film so that it fills in all streaks, gouges, and scratches which would normally print through. It also dissolves oily fingermarks and flushes off surface dust. After use, the liquid is gently wiped off the negative strip leaving the latter dry and exceptionally clean. The system is not effective with gouges in the emulsion layer of the film. A circulating and filtering system for the Refractasil liquid is built into the Refractamatic 35 carrier in addition to a rubber-bulb pump to transfer the liquid from its reservoir to the film chamber. Price of the carrier is $97.50; the liquid $2.95 per 4-ounce bottle. Both are being marketed by Simmon Brothers.



Refractamatic "35" film holder keeps negative immersed in silicone liquid during enlarging exposure, eliminating dust, scratch effects.

Versatile "Jet" Speedlight. The Ultrablitz "Jet" electronic flash unit represents a new high in versatility for relatively low priced equipment powered by D-cells. Like most portable units of this type, the Jet operates either on four photoflash D-cell batteries or on a-c (110, 117, or 220 volts—40 to 60 cycles). Unlike most competitively priced electronic flash equipment, the Jet offers a choice of four light-output intensities. A selector switch on the powerpack case gives the user a choice of half-power operation (40 watt-seconds) or full-power (80 watt-seconds). Further light-intensity control is provided by a second switch, on the back of the flashholder, which controls the angle of illumination—50 degrees in the standard position and 80 degrees in the wide-angle. There is almost twice as much light output at the full-power setting than at the half; and between half and a full stop more illumination is provided at the center of the light beam at the standard setting than at the wide-angle setting. This wide range of adjustable light intensities can be particularly useful when fixed lens apertures and lamp-to-subject distances are demanded by the picture-taking situation. In tests with a specially X-synchronized Polaroid Highlander camera, we found the Ultrablitz Jet handy to use. The flashholder base shoe slips into the standard accessory clip on the long side of the camera body. The on-off power switch, an essential part of efficient and economical D-cell operation, is located on the flashholder just below the reflector. The a-c connecting cord is coiled within the powerpack case when not in use and plugged into an electrical receptacle in the pack to complete the circuit for D-cell operation. Elastic cords secure the flashholder to the powerpack case when the unit is carried, and the connecting cords are neatly wound around the back of the lamp reflector. Finish is jet-black plastic. Price: $59.95—imported and distributed by Interstate Photo Supply, New York City.

Flashholder of Jet unit fits camera's accessory clip. Full and half-power switch is located on powerpack; beam control, on head.

"Hexaflash" is the name of an unusual B-C flashgun for small cameras which mounts six PF1 baseless flashbulbs in a single pie-pan shaped reflector. The unit can fire the lamps successively at intervals of 1 second or it can discharge any number of the mounted lamps (from 2 to 6) simultaneously. Selection of the lamp or lamps to be fired is made with a com-

NEW

Keystone K-109D

8mm 750-watt Magna-Scope Projector

complete with case **$169.50**

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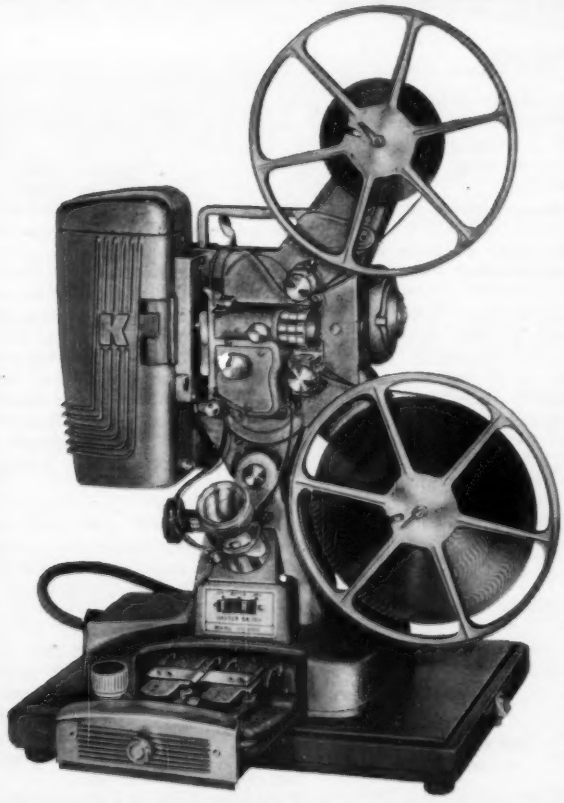

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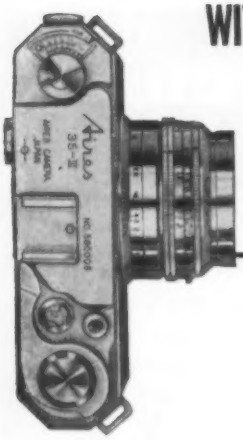

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The new AIRES is a truly top-quality 35 mm camera with deluxe features at an amazingly low price!

- Fast f:1.9 amber-coated 45 mm Coral anastigmat lens, 6-element; pictures can be taken in average indoor light without flashbulbs.
- Fully synchronized MFX shutter; speeds B, 1, ½, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250, 1/500 sec.
- Rapid wind lever simultaneously advances film, counts exposures, cocks the shutter in *one stroke.* Permits taking as many as 12 pictures in 10 seconds.
- Built-in double exposure prevention device.
- Exposure counter has automatic "zero" resetting.
- Single eyepiece coupled range-viewfinder; automatic focusing from infinity to *20 inches;* assures clear image even in dim light.
- Click-set diaphragm and shutter speed scales; all settings visible from top of camera.
- "FRAMING" TYPE SINGLE WINDOW RANGE-VIEWFINDER. Luminous "frame" permits exact selection of scene. Finder shows larger field than the "frame"; ideal for shooting fast-moving subjects. Triangular corner points give accurate parallax compensation for close-ups. Photographer sees entire image even if wearing eyeglasses.

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mutator key in the center of the reflector. The unit comes with a shoe that fits the standard miniature-camera accessory clip. An advertisement of the Hexaflash appeared on page 178 of *Photo Cinema,* October 1956 issue, placed by the firm of H. R. Tremaud, 22 rue de Leningrad, Paris, France.

Regiscope. The convenience of doing business by check instead of cash is being furthered by a unique dual-lens camera, the Regiscope, which is now being distributed throughout the world by the Radiant Manufacturing Company of Chicago. The compact fixed-focus unit which is installed on the top of any counter takes simultaneous pictures on 16-mm black-and-white film of the check being offered and of the individual offering the check. A large placard on the front of the instrument states: "For your protection,

Modified dual-lens Regiscope camera makes simultaneous records on 16-mm film frame of worker's face and time-clock entry on card.

a photo of you and your check is being taken." The check is placed on the camera's pedestal and the person who offers the check stands about two feet away from the head of the camera which holds the entire picture-taking mechanism. Additional applications envisioned for the Regiscope camera include time-clock installations to make sure that individuals punch in on their own time cards and all other situations where personal identity is customarily established by means of documents. In every instance, the document appears at the top of the picture frame with a close-up of the person directly below it filling most of the picture area. Manufacturer of the instrument is Nassour Studios of Los Angeles which made photographic equipment for the U.S. armed forces during World War II.

Projector News. Four recent developments in 2x2-inch slide projectors have pointed up an already keen competitive situation in that field. These are:

(1) The Graflex Constellation, a 500-watt fully automatic slide projector selling at the unprecedented low price of $89.75, complete with a 36-slide Airequipt magazine, remote control, and 4-inch f/3.3 lens. The slide-changing mechanism operates automatically at any of 8 selected intervals between 5 and 30 seconds. A simplified model without the remote-control cable sells at $67.75.

(2) The Viewlex Powermatic, an add-on type of automatic slide projector with

...*but it never stopped the Nikon S-2*

Pictures of senoritas . . . *permitidas!* Of bull fights . . . *permitidas!* But, bread lines . . . *están prohibidas!*

Bread lines! People – old and young – mostly women, waiting in long, tired queues . . . the official constabulary keeping a watchful eye lest outsiders look and see.

Gene Cook is a photo journalist – a reporter – not a tourist. When he sees a bread line, he sees a story. He mingles with the crowd. His nonchalance dispels the suspicions of wary policemen.

Advance – focus – shoot! Gene is in action, his Nikon pressed to his cheek. Advance – focus – shoot! A policeman turns, but the Nikon is nowhere to be seen . . . only Gene, looking unconcerned. The policeman relaxes.

A woman steps from the line. There is anguish in her face. She cries out at some injustice – the others are mute.

That's the picture – the whole story! Gene's hand has already found the Nikon beneath his coat. And in the instant it takes for an idea to be born, the camera is before his eyes . . . and advance – focus – shoot! There! It's told. A futile gesture of defiance – one high point in a torpid human drama.

If photography is to record the very moment of truth – if it is to get beneath the consciousness of those whom it depicts – then the camera upon which it relies must respond with the fluency and ease – with the speed, at least, of a Nikon S-2 . . . fastest handling '35' in the field.

For free copy of "35mm Photography – a New Art" write to Nikon Incorporated, 251 4th Ave., New York 10, N.Y., Dept. PP3.

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NIKON PHOTOS BY GENE COOK

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OLYMPUS FEATURES	HOW YOU BENEFIT
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2. Pyrex pressure plate. Can't warp.	2. OVERALL sharpness over all negs.
3. Shutter speeds: B, 1 to 1/500 second	3. Make any shot, even fastest action
4. Lens: E Zuiko f/2.8, fully coated	4. Perfect resolution. No aberration.
5. Single window rangefinder/viewfinder	5. Focus and compose at the same time
6. Rapid sequence lever	6. Get every shot. 36 exp. in 30 seconds
7. Lever cocks shutter, counts exposure	7. No accidental double exposures
8. Special button for trick double exp.	8. Ideal for special effects
9. All scale settings visible from top	9. Allows fast action, saves fumbling
10. Red dot shows when shutter is cocked	10. No misses. You forget, it remembers
11. Click stops to f/16	11. Change f/stop, keep eye at finder
12. Fold down rewind lever	12. Keeps out of your way
13. Window shows film speed in use	13. No mistaking color for black/white
14. Film counter automatically zeros	14. Ultra-fast, accurate reloading
15. Mfd. by Olympus Optical Co., Tokyo	15. World famous reliability

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OLYMPUS TOKYO

500-watt lamp, 5-inch f/3.5 lens, 6 slide trays, automatic room-light control, and plug-in facilities for remote slide operation and for an automatic slide-timing control—at $119.50 for the basic unit. The remote-control cord costs an additional $4.95; automatic timer (0 to 60 secs), $24.50; f/2.8 lens, $9.00, and extra trays $1.00 each.

(3) The Bell & Howell Electric Changer, a $33.50 auxiliary unit which provides automatic remote-control operation of manually operated magazine-type slide projectors. A manual setting control on the changer permits slides to be skipped or reshown. An auxiliary timing device priced at $19.95 affords completely automatic operation, at any interval from 5 to 90 seconds.

(4) A complete face lifting and refurbishing of the 500-watt Golde Mark V magazine-type slide projector, plus the introduction of the Golde Auto-Mark, an electrically operated unit with remote-control facilities. The Mark V, originally introduced at the 1956 MPDFA Show in Chicago, is based on a so-called "integrated" design with all of the working parts except the 5-inch f/3.5 lens mounted on a pivoting panel built into the carrying case. The redesigned model no longer looks like a turtle: Its shape is now rectangular; the metal face plate has been removed, and the color and texture of the leatherette covering material have been brightened and smoothed to give it a handsome appearance. A 9x12-inch washable screen is now built into the cover of the case; at a projection distance of 48 inches, the image of a double-frame 35-mm transparency (1x1.5 inches) will completely fill the screen area. In addition, the condenser optics are now being coated. The original $85.50 price is being maintained. . . . The Golde Auto-Mark claimed to be the lowest-priced electrically operated integrated projector, comes in the same attractively styled case as the Mark V. It is priced at $114.95, with 5-inch f/2.9 lens, remote-control cord, and 40-slot plastic tray which takes cardboard and glass-mounted slides interchangeably. Slides may be changed manually if desired and whenever necessary a single slide can be inserted from outside the tray for individual projection.

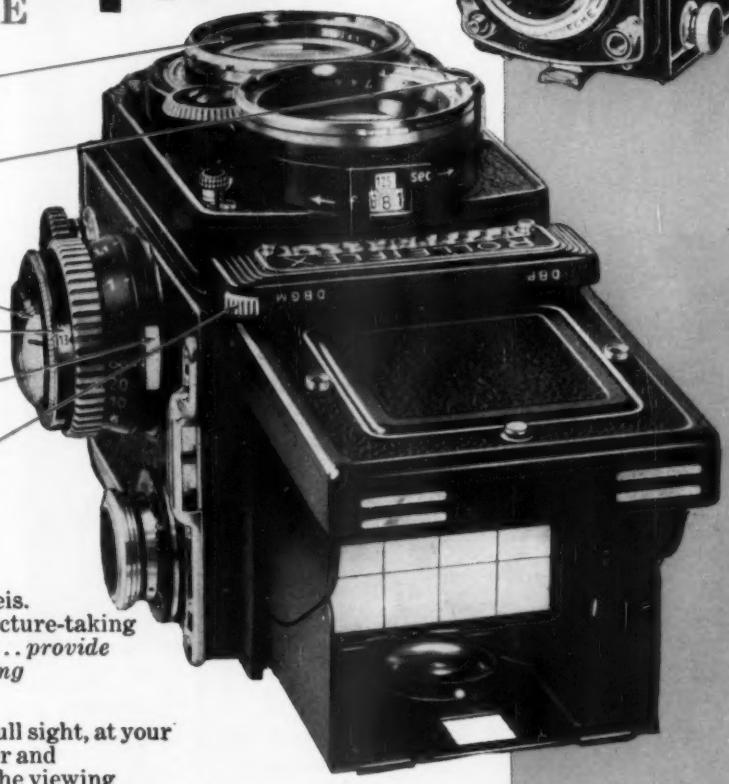
Electronic "Skylight." The unique assembly of electronic-flash equipment designed and marketed by Milton J. Schwartz, New York speedlight pioneer, under the trade name "Skylight" has recently been modified to produce even greater operating facility than the original equipment introduced last May. There are two models available. The "Skylight 20" is a bank of 20 flashtubes on an adjustable caster-mounted stand all synchronized to flash simultaneously. It utilizes a 1,000 watt-second power supply. The resulting illumination is comparable in quality to natural skylight; hence, the name. A junior model, the "Skylight 5," consists of the same power supply and only 5 reflector-mounted flashtubes which are placed on individual stands or assembled in a ring on a portable metal bracket. The larger model is priced at $2,240 and the smaller at $1,285, F.O.B. New York

CAMERAS WITH THE TOUCH OF TOMORROW

New Automatic

Rolleiflex

f:3.5G and 2.8E



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City. Last October, the circuitry of both units was changed so that all of the electrical energy generated by the power supply could be put through a single flashtube. This provides a direct concentrated blast of light emerging from the reflector at an angle of 48 degrees of arc. In addition, an accessory modeling light has been made available for the "Skylight 5" at a cost of $6.45 per lamp. (The "20" has a bank of modeling lights mounted between the flashtube reflectors.)

"Fine Grain" Standardized. On June 21, 1956, the *American Standard Definition of a Fine Grain Developer* (PH4.14-1956) developed by the ASA Sectional Committee on Photographic Processing, PH4, was approved by the American Standards Association, Inc., and submitted for publication. This was the ASA's "finest hour" as far as America's photographic publications were concerned, for here at last was a yardstick by which the claims of developer formulators could be measured. For the first time ever, we had a valid basis for evaluating requests for valuable editorial space by developer sponsors and for policing advertising claims appearing in our respective publications. In fact, one of the preliminary steps in the establishment of this standard was the submission of a letter from the editors of POPULAR PHOTOGRAPHY to the American Standards Association on November 7, 1951, requesting that something be done to curb the extravagant speed and quality claims of irresponsible developer marketing organizations.

The ASA referred our request to the chairman of the appropriate sectional committee who advised us that our communication supplemented a similar request from the editor of *Photographic Science & Technique*. The earlier request had been referred to the ASA subcommittee on photographic processing procedures with a favorable endorsement two months earlier and remained dormant until our inadvertent corroboration for the need of

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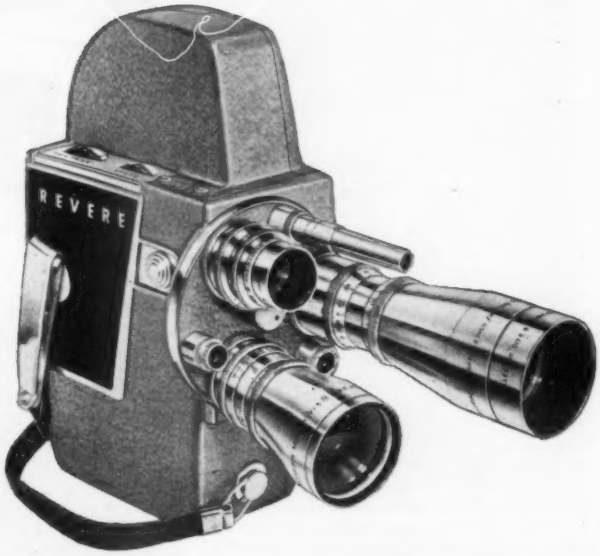

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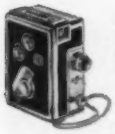

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such a standard was received. In the months that followed, we were twice invited, along with the editors of other national photographic magazines, to assist the subcommittee in working up the standard. First, we helped them agree on the definition of a fine grain developer itself and on the test procedure. The second time we were asked to confirm the validity of the visual observation method by which the relative graininess characteristics of the test developer were evaluated.

The standard as approved and published (50 cents a copy—ASA, 70 East 45th Street, New York 17, N. Y.) provides that the performance of the test developer be compared with that of a reference developer of the M-Q-Borax type (a combination of Kodak D-76 and Ansco 17). Section 1.1 of the standard specifies, by way of definition, that: "A fine grain developer is one that will produce negatives which, when printed at an enlargement of 20 diameters, shows a graininess pattern no more apparent than that produced by the use of the reference developer formula . . ." The standard goes on to specify the scope and limitations of the definition as well as the test method and evaluation procedures. It is interesting to note that a series of visual comparisons is used to make the final evaluation of the graininess pattern of the test developer as compared to that of the reference developer. A statistical criterion is employed in the scoring system. The soundness of the evaluation method was confirmed by the cooperating magazine editors at the second and final consultation session to the extent that there was unanimity in deciding which of two famous proprietary fine grain developers had the finer grain pattern when, to all practical purposes, they served the identical purpose.

Odds & Ends. The Du Pont chemical compound "Freeon-113" (trichlorotrifluoroethane) which was originally developed as a refrigerant is now being recommended by Du Pont as a safer and more efficient cleaner for magnetic sound-recording film than formerly commonly used solvents. It is claimed to be relatively nontoxic and it will not soften the magnetic sound stripe nor warp the film base.

. . . A magnetic erasing pencil, in the shape of an oversize fountain pen (operating at 10 watts on a 115-volt 60-cycle a-c line) is now available from Cinema Engineering Company, Division of Aerovox Corp., Burbank, Calif.—to erase small areas of sound-recording tape involving a syllable or part of a word. Finished in a black phenolic material, the pencil comes with 6 feet of connecting cord, and it is actuated by a press-to-operate switch.

. . . E-K has recently introduced a new Ciné-Kodak Plus-X Negative Film for general purpose 16-mm motion-picture work with exposure indexes of 80/64. The new material, based on Kodak's new emulsion making technique, is twice as fast as the Ciné-Kodak Panchromatic Negative Film which it replaces.—

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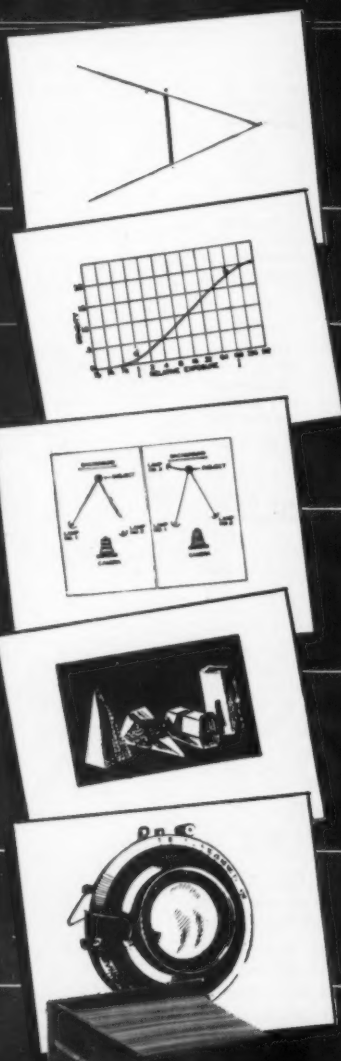

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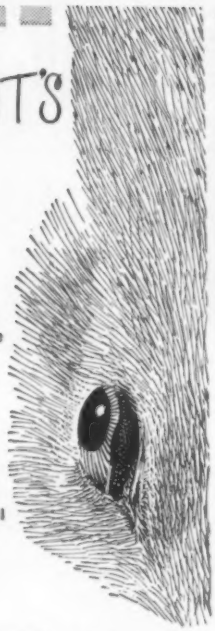

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35-mm TODAY by Bob Schwalberg

A final look at the Photokina fair

For many of us at Photokina the most impressive display of pictures was the retrospective exhibit of Dr. Erich Saloman's candid existing-light reportage of the twenties and early thirties. These pictures represent a level of achievement in photojournalism which has, perhaps been equaled but surely not surpassed. At a monster trade show like Photokina one's thinking is—understandably, I think—dominated not by pictures but by technique and technicalities. Walking through this display it was impossible to avoid marveling at the technically wonderful prints whose brilliance, gradation, and sharpness were seldom matched on other exhibition panels.

I was reminded of a remark Ernst Haas made several years ago when we showed him a new piece of equipment that POPULAR PHOTOGRAPHY was in the process of evaluating. "Ah," he exclaimed, "every year new cameras and lenses, but have you noticed that pictures are always just about the same?" My companion, Ralph Baum, a man whose famous Modernage lab processes and prints the work of more top U.S. professionals than any other, said simply: "How much progress have we really made?" I wonder.

Progress in anything is never a matter of steady movement in a single direction, but rather of jumping simultaneously in many directions, half of which always appear headed for the opposite shore. But it requires very little genius to pick out the major directions, and the strongest tide running in photographic progress today is the trend toward greater and greater simplification. Photography is easier than ever.

There can be little doubt that fundamentally this is a Good Thing, and the ideal of making picture-taking simpler must be reckoned a noble one. The basic idea of 35-mm photography and its thirty years of incredibly rapid growth is probably the most important chapter in the recent development of photography to the point where better results are obtainable (at least potentially) with less effort, and more people are able to enjoy the world's most popular hobby.

The composite medium-priced Photokina camera is a 35 offering either whole-lens or front-element lens interchangeability between a 35-mm wide-angle, a 50-mm normal-focus, and a 75-to-80-mm long-focal length lens. The shutter is of the leaf-blade type mounted either between the lens elements or directly behind the lens. Shutter speeds and lens aperture settings are linked together in the light-value scale system, in which a number between 2 and 19 is used to represent a combined "exposure value." The camera has a built-in photoelectric exposure meter calibrated in the light-value system and has some sort of rapid-film-advance and shutter-cocking mechanism.

The light-value system appears to be here to stay, and the only cameras to escape its simplification thus far are the focal-plane miniatures, in which its installation appears highly improbable because of the engineering difficulties involved. The built-in exposure meter (which first appeared on the Contax III in 1936 and remained an exclusive Zeiss feature in the 35-mm field for more than a decade) will, it would appear, become a standard feature in the low-to-medium field and will probably appear in more upper-echelon miniatures. Thus far (not counting the Edixa reflex, which is not imported into the U.S.) only one top-bracket miniature has added this feature, the Pentacon FB, a single-lens reflex.

What effect these two innovations will have in terms of picture quality remains to be seen. Obviously, if a man has never gotten the hang of *f*/stops and shutter speeds or is habitually careless in their selection, he stands an excellent chance of doing better with LVS. And in fairness it should be stated that the argument that LVS deprives the photographer of creative control in terms of separately regulating the action-stopping power of his shutter and the depth of field of his lens really doesn't hold very much water when you consider that in every case the cross-coupling can either be disconnected when not wanted or the diaphragm and shutter settings controlled separately by holding one and adjusting the other. And, used in conjunction with meters calibrated in abstract light values there is little reason to doubt that they will not materially improve many photographers' batting averages—if only by making the meter much easier to read.

The arguments for and against the built-in exposure meter run something like this. *FOR:* The built-in meter is always there—you can't forget it, and since it's part of the camera it represents no added weight or bulk. In addition, since it's always right in front of you it will help develop the admirable habit of taking meter readings as frequently as needed. *ANTI:* The tiny built-in meters are not as precisely accurate, or as discriminating as conventional meters such as the Weston, Brockway, General Electric, etc. Built and calibrated with one eye on the generous exposure latitude of most modern films, their broad calibrations do not indicate slight exposure variations which are revealed by the standard instruments, and which may in many cases make the difference between getting a good negative and getting a really excellent negative. In addition, these meters are actually not quite as easy to handle as the off-the-camera variety and there is a tendency to simply point the camera with built-in meter toward the subject and go by the needle instead of making a proper evaluation of

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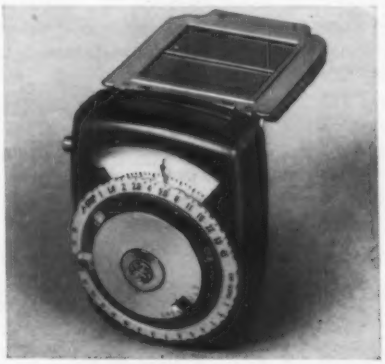

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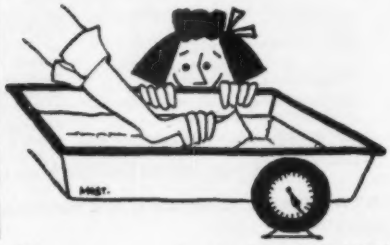
the subject lighting. *(Still another anti argument is the sad fact that when a built-in meter requires adjustment, as all meters do from time to time, it becomes necessary to pack the whole camera off to the manufacturer. The only exception that I'm aware of is the new Auto Rolleiflexes whose built-in meters are readily removable for servicing.)*

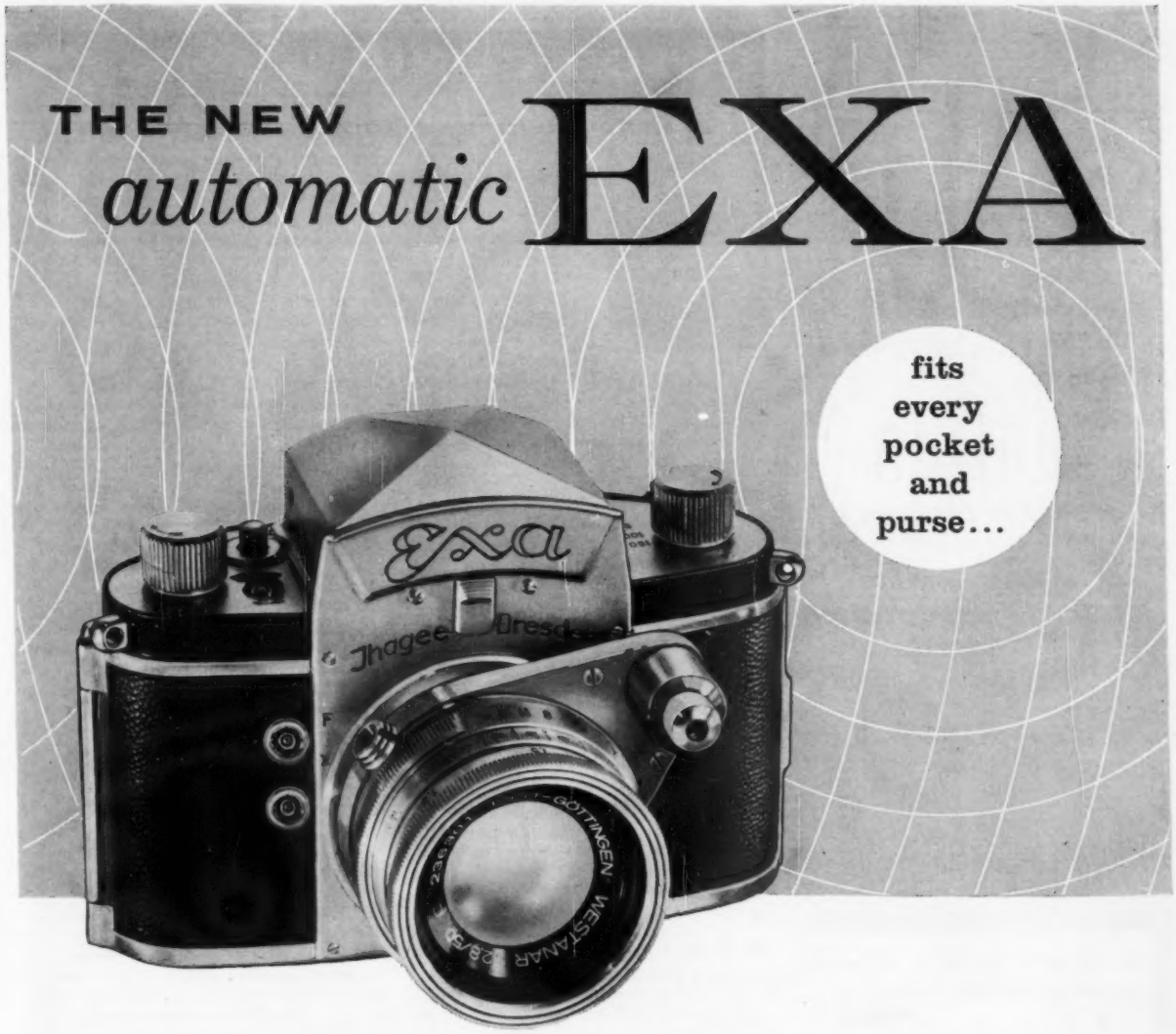
To be quite frank, my own preference is strongly in favor of the standard pocketable-type meter along with the small meter designed for temporary attachment to the camera, usually by means of the standard 35-mm accessory shoe. In addition to being somewhat more consistent and agreeing about 25 percent more closely with the Brockway and Weston in a recent test, I like the idea of being able to leave the meter behind when it's not needed—as when shooting flash.

The two forms of lens interchangeability now used extensively in the medium-price field are (1 complete lens assemblies mounted directly in front of a leaf-type shutter and (2 lens systems in which the different focal lengths are achieved by interchanging only the front element (really a lens assembly consisting of several pieces of glass) of the lens. Both are extremely good, although not coming up to the standards set by the interchangeable lenses offered for the various top-bracket miniatures. The latter, of course, frequently cost as much as five to ten times as much and sometimes are as expensive as the whole medium-price camera outfit.

Both of these medium-price interchangeable lens systems were developed in the face of inherent disadvantages—the first because behind-the-lens mounting of the shutter tends to cause some vignetting, and the second because of the difficulty of designing a single rear lens cell to perform in three different focal lengths. But, despite the fact that both of these systems were long considered unfeasible for so many years, these inherent weaknesses have been licked by extraordinarily clever mechanical and optical design, as well as by limiting the maximum apertures of the accessory focal lengths to approximately *f*/4.

These lens systems are available on cameras with rangefinders and without, as well as with single-lens-reflex prism focusing. This last system appears to be most nearly ideal *(This despite my well known pro rangefinder sentiments!)* for both systems, and especially for the front-element conversions. One reason for this is that the rangefinders are coupled only for the standard 50-mm focal length and your distance reading must be reset manually when using accessory elements for the other focal lengths.—





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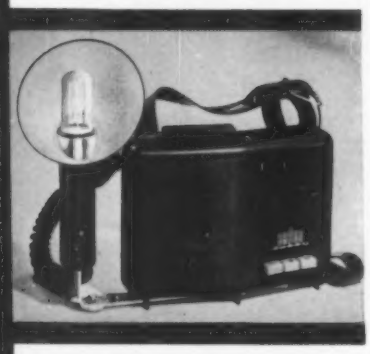

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17859

COLOR CLINIC by David B. Eisendrath, Jr.

A famous technician solves your problems

Our camera club is much interested in the production of color prints and we have heard a great deal about the Carbro process but information on methods is hard to find. Please tell us something about some other processes, especially Flexichrome and Printon.—P. L. R., Norwalk, California.

The whole problem of color printing takes in a good many considerations. My feeling is that very simply you must decide how technically difficult a process you feel you can handle, how much expense you want to go into, and what quality result you are looking for. The two processes most commonly used by professionals for making top quality prints are the tricolor Carbro process and the Dye Transfer Process. Information and material on Carbro may be obtained from George Murphy Inc., 57 E. 9th St., New York City, if your dealer does not have it. Any Kodak dealer can get you information on Dye Transfer.

Without going into the merits and the differences in technique, let me just add a word of evaluation. These are both professional techniques; finest quality prints are obtainable. Both require patience, time, and some outlay for basic materials. If you can consistently turn out good black-and-white prints of exhibition quality, you can make good color prints with a little practice. Of these two methods I would say that the Dye Transfer process lets you produce quantity prints of consistent quality without too much trouble. The Carbro prints may allow you certain special manipulations and controls which would be better for certain subjects. On many subjects, it is very hard to tell from a finished print which process has been used—both are that good.

Now the Printon process is considerably simpler and not so expensive. The finished prints are good, although never of a quality to compare with the two previously discussed. They are not *bad* prints, and for the time and expense involved they are more than adequate and satisfactory, but the process is not designed for or intended to serve as a substitute for the more critical, more expensive mediums. This is something like comparing a moderately priced camera with a very expensive one. They both serve very well for their specific intended purposes.

The new Kodak Color Print Material Type R that has just been introduced might also be compared to the Printon material, although there are many differences and it is a more expensive process. It requires the purchase of an expensive set of filters, but a good black-and-white technician can learn to make fine color prints with this material without too much trouble. This is also very suitable for multiple print production at moderate price.

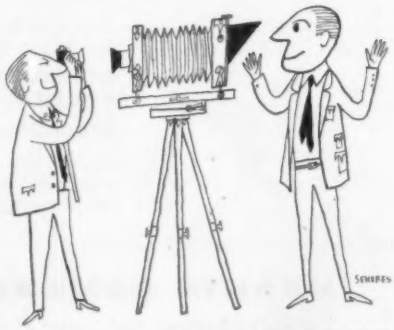
The last process you mention, the Flexichrome, is also something that a camera club or fairly good technician can produce good results with, although it basically is the coloring by hand of a specially prepared matrix which accepts color in the proper density automatically. For many subjects this produces excellent results, although it requires a certain amount of artistic skill and judgment, I feel.

Perhaps a good way to evaluate these processes as to merit is just to realize that if you have prints made commercially by top quality laboratories (as many professionals do) the Carbro or Dye Transfer print may cost around one hundred dollars for the first print; prints made on Printon of comparable size cost about one tenth as much and less. Time, material, and finished result all contribute to make this difference in price.

I would like to repeat what I have said many times in this column: a photographer, amateur or professional, who has a fair knowledge of photography, who can follow directions closely, and who is able to consistently produce black-and-white enlargements of top quality should have no difficulty in learning to make color prints of good quality if he will have a little patience and spend a little time in study.

NOTE: John Leppanen of Chicago writes us to say that in regard to the problems mentioned in the November 1955 column about the man who uses sheet film and 120 roll film Ektachrome and doesn't get the same exposure results. John suggests that although the 120 film has been rated at ASA 8, the Ektachrome sheet and roll films have not been that speed for some time. On the slip of paper invariably enclosed in each package, it tells you to shoot the film at anywhere from one half stop to one and a half full stops faster. John thinks the man was throwing these slips away without reading them!

Many thanks, John. Getting people to read instruction sheets enclosed with film —or any photographic equipment for that matter—is one of the biggest headaches confronting manufacturers. In fact more trouble comes from unread directions than ever came from faulty products!



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WHAT'S NEW - TRADE NOTES AND NEWS

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by POPULAR PHOTOGRAPHY. For further information write to address given in trade note.

CAMERAS

ASAHIFLEX IIA camera, imported by Burke & James Inc., 321 S. Wabash Ave., Chicago 4, is of 35-mm single-lens-reflex type and employs interchangeable lenses with preset-aperture feature, F and X synch, speeds from ½ sec to 1/500, T and B. Accessories include extension tubes, micro adapter, ready case, etc. Prices: camera with 50-mm f/3.5 lens, $99.50; with 58-mm f/2.4 lens, $129.50. Price of the ready case is $6.95. Other lenses are available to a maximum of 500-mm focal length.

SAMOCA RANGEFINDER 35 is distributed by Brockway Camera Corp., 1114 First Ave., New York 21. This camera has single window for viewfinder and coupled rangefinder; its f/3.5 lens has click stops and its shutter has speeds from 1/10 to 1/200 sec, with both M and X synch; there's a built-in depth-of-focus scale, a body shutter release, and film advance cocks shutter and counts exposures. Price is $29.95.

KALIMAR MODEL "B" 35-mm camera is announced by Kalimar Inc., 1909 S. Kingshighway, St. Louis, Mo. Rapid film advance coupled with shutter cocking permits fast sequence shooting. Scales can be read from above with camera in shooting position. The lens is 45-mm f/2.8 and focuses through a single-eyepiece coupled range-viewfinder. Shutter speeds are from 1/5 to 1/300 sec and B, with built-in "X" synchronization. Price is $44.50.

PANORAMA 120 camera, distributed by Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, makes four 7x2¼-in. exposures on standard 120 film. Extreme wide angle of view is said to be effected without distortion, employing a 5-in. Ross f/4 lens. The louver-type shutter makes an exposure of 1/100 sec and subject content is viewed through a wire frame. Price, with Ross lens in nonfocusing mount, $169.50; in focusing mount and with shutter synchronized for electronic flash, $199.50. Fiber carrying case costs $15 and extra magazines $9 each.

LENSES & ACCESSORIES

BELL & HOWELL CO., 7100 McCormick Rd., Chicago 45, announces a new 1½-time wide-angle attachment for all Monterey and Wilshire 8-mm cameras. It extends field coverage 125 percent more than the regular 10-mm lens. Price is $22.95, including filter holder and retaining ring for Size 5 filter. B&H Sun Dial cameras now are being equipped with a viewfinder window covering the wider angle, and an adapter kit for other cameras is available at $2.50.

VIDOSCOPE SUPER 16L anamorphic lens is announced by Vidoscope Corp. of America, 730 Fifth Ave., New York 19, which claims this to be the only 16-mm, 35-mm, 2x2-in. lens for transparencies and strip film which takes cinemascope pictures in combination with a 1-in. camera lens. Price is $169.50.

GOLDEN MIRACLE Movie Lens is reversible, permitting either wide-angle or telephoto movies, according to which side is foremost. No light compensation is required and the lens is hard-coated and color-corrected. The price of $24.95 includes a pigskin case and two-piece filter holder, and maker is Ednalite Opt. Co., Peekskill, N. Y.

STEINHEIL Optical Works, 705 Bronx River Rd., Bronxville 8, N. Y., has introduced a line of new mounts and adapters which enables Steinheil telephoto lenses to be used with bellows extensions of any make. Write for information.

35-MM NIKKOR f/1.8 lens is a wide-angle lens which can be used in available-light situations. Housed in a Nikon mount (Leica-type thread mounts available soon) it has click-stops to f/22. Priced at $179.50, more details are available from Nikon, Inc., 251 Fourth Ave., New York 10.

CAMERA ACCESORIES

HASSELBLAD accessories are announced by Willoughbys, 110 W. 32nd St., New York 1. An oversize winding knob which fits around the regular knob and locks on is priced at $3.50. An adapter back which accepts sheet-film holders has safety features: double-exposure prevention (but double exposure can be made if desired); the adapter cannot be removed until the film holder has been taken out, and the film holder cannot be removed unless the dark slide is in position. Price is $17.35; single sheet-film holder, $7.10. Combination case No. 307 holding the 1000F camera, lenses, and accessories is priced at $64.50.

AUTOMATIC FILM COUNTER for twin-lens-reflex cameras not having this convenient feature is installed by International Camera Corp., 844 West Adams St., Chicago 7. Besides locking the film at the end of each frame, it keeps a count of the exposures. Installation charge is $15.95.

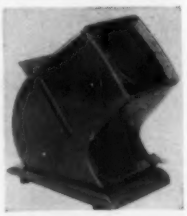
FIDELITY DE LUXE film holder is claimed to have an "iron-grip" fabric hinge which cannot come off, and interlocked corners which cannot break, come apart, or leak light. Prices are $4.15 for the 4x5 size and $4.80 for the 5x7. Manufacturer is Fidelity Mfg. Co., 5147 W. Jefferson Blvd., Los Angeles 16.

KENT is the name of a superimposed image rangefinder distributed by Kalimar Inc., 1909 S. Kingshighway, St. Louis 10, Mo. It focuses from 2½ ft to inf.; is designed to fit any standard accessory shoe; and is of all-metal construction. Price is $3.95.

KALIMAR rangefinder shows the exact distance of the object from the viewer in the viewfinder window, making it unnecessary to remove the rangefinder from the eye to read the correct distance. It is light in weight, clips on all cameras, and is of all-metal construction. Priced at $6.95, it is distributed by Kalimar Inc., 1909 S. Kingshighway, St. Louis 10.

RAPID-SEQUENCE Spring Motor, an accessory for Praktina FX camera, is announced by Standard Camera Corp., 50 W. 29th St., New York 1. Attachable to the camera either before or after film has been loaded, the attachment permits ten consecutive exposures in less than five seconds. Weight is 20 ounces and price $69.50. Write Standard Camera Corp. for illustrated booklet with full details.

PROJECTING & VIEWING EQUIPMENT



KINDERMANN TABLE VIEWERS of two types are imported by Voss Photo Corp., 601 A. 156th St., New York 33. Both 2¼x2¼ and 35-mm models have distortion-free lenses affording even illumination to edges of image. A lever-action slide changer permits finger-tip feeding of slides and an opening in the side allows convenient view-

NOW there are 2 Minolta REFLEX CAMERAS...

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Yes—now there are two superb reflex cameras for those who can recognize extraordinary quality even under the disguise of an extraordinarily low price tag. At $99.50, the MINOLTA 'Autocord' is ranked by leading professionals as fully the equal of automatic twin-lens reflex cameras in the $200-plus category. For just a bit more, the MINOLTA 'Autocord L' offers every feature of the 'Autocord' plus a built-in exposure meter system that pretty nearly thinks for the user. It's difficult to choose between the two—but it's the kind of difficulty you will enjoy. One thing is certain—whether you choose the 'Autocord' or the 'Autocord L', depending on your individual needs, you'll be getting more than your dollar's worth on every fifty cents you invest. That goes for performance, ruggedness, picture quality—everything! I.e. — you can't lose . . .

1

2

1 Minolta AUTOCORD
Fully Automatic 2¼ x 2¼ Twin-Lens Reflex

Fully automatic film advance and shutter cocking • One-finger, single-stroke helicoid focusing • Famous ROKKOR 75mm 4-element f/3.5 coated taking lens • 75mm ROKKOR f/3.2 coated viewing lens • SEIKOSHA MFX fully synchronized precision shutter (1 to 1/500 sec. & bulb) • Brilliant Fresnel Viewing Screen **$99.50**

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Fully Automatic 2¼ x 2¼ Twin-Lens Reflex

Every Feature of the MINOLTA 'Autocord' PLUS: Built-In Exposure Meter Direct-Reading Light-Value Scale • Super-Simple Diaphragm and Shutter Calibration in Terms of Light Values **$124.50**

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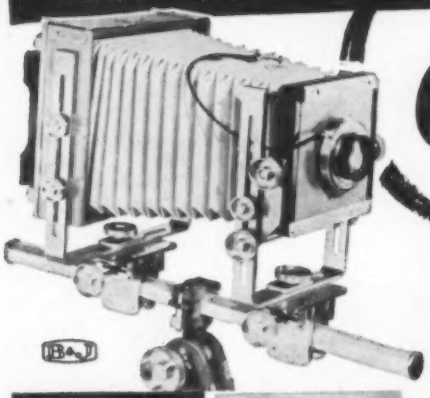

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- Full big negative-size focusing from front or rear—smooth precision geared rack and pinion focusing—rigid monorail bed!
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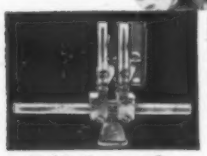

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Burke & James is proud to introduce the economy "cousin" of the world famous Rexo Dryer. Backed by years of research, engineering and field testing, it represents extra-ordinary performance at a budget price.

With Thermostat Regulator 25 to 60 cycles.

- Takes Prints Up To 18x24 . • Heavy Stainless Steel Platen—19x25 • Capacity 375, 2¼x3¼ Prints Per Hour. • Balanced Heating Elements. • For Glossy Or Matte Prints. • New Electric-Eye In Use Signal Light.

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ing of filmstrips. Prices are: 2¼x2¼, $17.95; 35-mm, $13.50. Both types are available with extra filmstrip carriers listing at $2.50 each.

BLUE-TOP T-12 1200-watt projection lamp that is interchangeable with present 1000-watt lamps is announced by the Lamp Division of Westinghouse Elec. Corp. Designed for the Armed Services, the new lamp is available for other uses whenever additional screen brightness is required. Screen lumens are said to be increasable from 25 to 30 percent, with no increase in filament size and a 2-inch-shorter length. Blue Top 1200 is available with a medium prefocus base, as well as the Bell & Howell type and a double-contact medium ring for base-up burning.

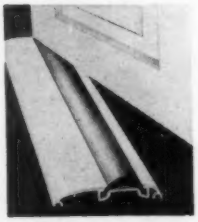
TDC ELECTRIC CHANGER is announced by Bell & Howell, 7100 McCormick Road, Chicago 45. Effecting automatic slide projection when attached to manual TDC projectors now in the field, the new device is said to be the first completely integrated unit. It is of die-cast aluminum and has an electrical-control box, an attached slide changer with folding guide arms, a 30-slide tray, and a remote-control switch for push-button control. A 10-ft cord is included. Slides may be changed in 1½ seconds during automatic light interruption. Operation of a changer switch permits manual control when desired, and completely automatic operation at preset intervals can be effected by addition of a Robatic timer. Price of changer alone is $33.50.

TAPE RECORDING

MAGNEMITE 4-SPEED tape recorder designed by Magnemite Div. of Amplifier Corp. of America, 398 Broadway, New York 13, measures but 7x10x11, with weight of 15 lb, yet operates with high efficiency. There are two models, 610 EM and 610 DM, the first meeting both primary and secondary standards of NARTB for flutter, wow, frequency response, and dynamic range; the second meeting secondary standards only. Both employ self-contained flashlight batteries having a life of 100 operating hours. Tape speeds of 610 EM are 15, 7½, 3¾, and 1⅞ ips, while those of 610 DM lack 15 and include 15/16 ips. Write ACA for complete specifications. Price of 610 EM is $395 and 610 DM is $355.

TIMING TAPE and plastic leader featuring a special anti-static coating and 50-percent strength increase has been introduced by Minnesota Mining and Mfg. Co., St. Paul, Minn., for use with magnetic tape. Called "Scotch" brand 43-P, the tape is for both amateurs and pros. Its anti-static coating is said to reduce noise and make the tape easier to handle, at the same time adding strength. In use as a leader it is spliced to beginning and end of each reel of magnetic tape, and as timer it is inserted between recorded selections to provide "dead air" or facilitate cueing. Available in ¼ in. x 150-ft lengths in special self-dispensing box, price is 85 cents.

DARKROOM EQUIPMENT



DURAFLEX CO., 3500 N. W. 52nd St., Miami 42, has recently introduced a patented threshold made of aluminum with vinyl plastic strips which eliminates light streaks under darkroom doors. Since price depends upon the door width, write manufacturer for complete price list.

SOLAR 120 MODEL R enlarger, introduced by Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, takes all negatives from 35-mm to 2¼x3¼-in., is of pyramidal con-

GREAT EXPECTATIONS

You'll fulfill them with

Contaflex

With a Contaflex, you can expect finer pictures than you've ever taken before—because this 35mm single-lens reflex gives you such fast, easy control over every step in picture shooting. Almost compels you to take perfect shots!

- Its viewfinder shows the subject so bright and large, you can't help seeing the best possibilities for good composition—or the right moment to snap an action shot or the fleeting, winsome expression of a child.
- Both the rangefinder image and ground-glass ring appear right in the view, so you can focus sharply as you sight. And there's no parallax—even in close-ups as near as six inches.
- Its 45mm Zeiss Tessar f/2.8 lens has great depth of field—and the speed to catch scenes in poor light.
- Accidental double exposures are impossible, and its fully synchronized MXV shutter has speeds to 1/500 sec.
- Built-in meter in model II gives exact light readings for perfect exposures.

Really leaves nothing to chance—yet makes every move so simple and easy that you'll find it a pleasure to operate.

See Contaflex at your nearest Zeiss Ikon dealer's.

Write for Contaflex booklet

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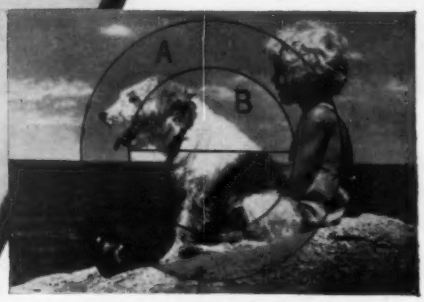

(A) Ground-glass focusing. (B) Rangefinder focusing.

Contaflex I, $149. Contaflex II, with built-in exposure meter, $179. Cases extra.

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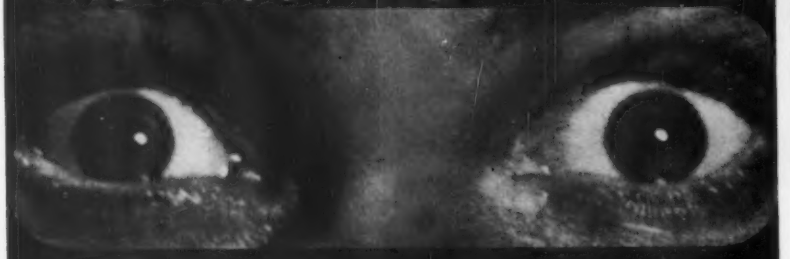
when your own projector changes slides automatically



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Slip the foolproof Airequipt slide changer into your projector and watch your audiences thrill to your professional showmanship. Slides are always in perfect order, protected and filed in the famous Airequipt metal magazines. Enjoy flick-of-a-finger slide show luxury.

Airequipt Magazine stores 36 slides $2.25

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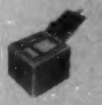

AIREQUIPT Mfg. Co., Inc., New Rochelle, N.Y.

struction, has double-condenser system, and the head is counterbalanced for easy operation. The enlarger makes both vertical and horizontal enlargements, has double-extension bellows, ventilated lamp house, and a red, nonactinic baseboard. Price, less lens, $79.50; with 2-in. Solar *f*/3.5 lens, $99.50; with 3-in. Solar *f*/3.5 lens, $102.50; with 3½-in. Solar *f*/4.5 lens, $104.50.

GLOSSOMATT DRYER Model 400 is now availale from dealers, as announced by Charles Beseler Company, 219 S. 18th St., East Orange, N. J. Its rotary drum is of seamless stainless steel which is chip- and peel-proof, and is heated by thermostatically controlled heat element. There's a built-in squeegee and variable-speed drive, and a distinctive feature is production of either glossy or matte-surfaced prints, through simple reversal. Enclosed drive is direct and operation is almost silent. The Glossomatt operates on 700 watts at 115 volts a-c, stands 15 in. high, and table space required is 18x24 inches. Capacity is 50 8x10 prints per hour. Price is $245.

MISCELLANEOUS

TRAVELITE TRIPOD, product of Quick-Set, Inc., Skokie, Ill., was wrongly priced in our January issue. Correct price of tripod is $18.95. We regret the error.

NORMAN KURSHAN Color Service, at its newly opened quarters at 8 W. 56th St., New York 19, is specializing in new techniques to improve quality in dye-transfer prints and color-film processing. Ektachrome and Anscochrome film received in the morning is mailed back first-class the evening of the same day. Literature is available upon request. Price is $1.75 for custom processing per roll of 35-mm (including mounting) or 120 size.

FOAM-RUBBER Gadget Bags tradenamed "Kent" are distributed by Kalimar Inc., 1909 Kingshighway, St. Louis 10, Mo. They are made of pigskin and are lined with foam rubber which gives excellent protection to contents. A double-purpose strap adjustable for shoulder or hand carrying has a foam-rubber leather-faced pad. Zip-around closure has lock and key and two adjustable straps accommodate any tripod. Prices are: Model R18, 9½x3¼x8 with 18-in. zipper, $14.50; R20, 10½x4x8¼ with 20-in. zipper, $16.50; R22, 11¼x4¼x9 with 22-in. zipper, $18.50.

28-MONTH COURSE in 16-mm motion-picture production begins January 7 at Brooks Institute of Photography, Santa Barbara, Calif. The first year of study is devoted to photographic fundamentals, after which the student will specialize in the field of his choice, with special emphasis on color printing.

PLATINUM 33, a new light-weight tripod of Davidson Mfg. Co., West Covina, Calif., is said to have marked stability with leg locks lacking any knobs, knurls, or obstructions, with scratch-proof platinum-enamel finish. No. 33 is of double-extension, elevating type, folds to 23 inches, extends to 62½ inches, and weighs 3½ lb. Elevation at the desired height is maintained by releasing a compressed push button and the head is the Davidson Star-D with Multi-Cam platform. Locking devices are of nylon and are inside each leg section. Price is $18.95.—

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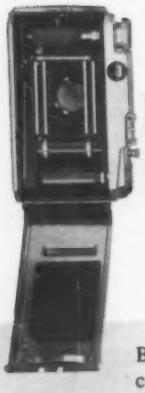

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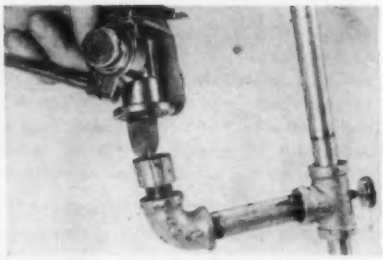
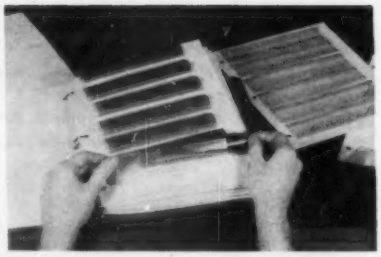
PHOTO TIPS—
SHORT CUTS TO BETTER PICTURES

Tripod Clamp for Low-Angle Shots



A handy clamp to slide onto lower part of metal tripod leg for low-angle shots can be made from discarded pipe fittings. Tripod leg shown in accompanying illustration was ⅝ inch in diameter, over which a ⅜-inch tee, slightly reamed out with round file on threads, was fitted. Metal cap attached to pipe nipple was drilled and tapped to take short bolt turned down tightly from inside, to hold camera. Thumb nut holds unit in desired position.—*George Carlson, Chicago.*

Compact File for Negatives



A loose-leaf binder and some transparent negative sleeves supply a compact means of filing 35-mm negatives. Sleeves, each holding strip of four negatives, are arranged horizontally and affixed at each upper corner (or entire upper edge) to heavy mimeograph paper punched for binder rings. Thus, sleeves can be lifted and picture data recorded on page. Identifying numbers can be entered on margin of page and an alphabetical cross index made.—*J. J. Horn, La Crosse, Wis.*

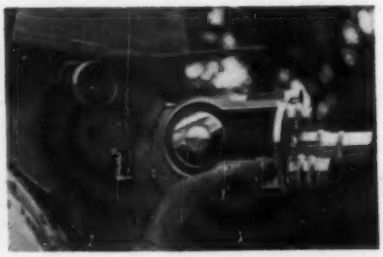
Data from Flashbulb Carton

The paper cartons in which flashbulbs are sold list information on distances, lens settings, and other data which are convenient to have at hand when required. This information can be kept instantly available by cutting that printed section from the carton and trimming it carefully to a size that will fit exactly and snugly into inside of camera case. If necessary, a light dab of adhesive can be used at top and bottom of section to hold it in place.—*H. Leeper, Canton, Ohio.*

Aluminum Foil Cools Darkroom

Windows in a space that has been made into a darkroom can be lightproofed with heavy-duty aluminum foil (sold in rolls for various household uses) which also will help cool the room in hot weather. Foil is cut to fit each section of window, allowing ample overlap. Pieces of black masking tape are used to secure edges and position foil. A dark window shade (roller-type) adds insulation by creating "dead air space" at window when drawn.—*J. Dermid, Raleigh, N. C.*

Footage Timer



Accurate timing of footage is often of much help in amateur movie production and may be assured by use of an inexpensive wrist or pocket watch in the manner shown. Such watches tick four times per second and one soon learns to count every fourth tick as the rhythm becomes familiar. If one doesn't wear a cap the watch can be attached to a hearing-aid clip. Expensive watches run too silently for this purpose.—*Jong Yang Kim, Seoul, Korea.*

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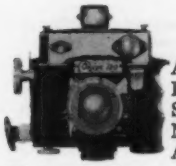

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CANDID SHOTS by the Editors

Our Pair of Contests

As you read this item, it will be a couple of weeks past the closing date for the 1957 High-School Photo Contest. But as we write it, entries are still arriving at a great rate, and response promises to be heavier than last year. It should be, too, with the added incentive of eight $100 merchandise awards to the school camera clubs to which the top winners belong. A total of 108 teen-agers will win bonds, merchandise, and subscriptions; their names will be announced in the June issue, with some pictures.

At the same time, the day has come to look ahead to the announcement of The Big One: the POPULAR PHOTOGRAPHY 1957 International Picture Contest, with prizes totaling $25,000 and no restrictions as to age, sex, or nationality. The whole story appears in the April issue—just one month away. So it's not too soon to go out and shoot that $2,000 first-prize winner, in either black-and-white or color. Then you'll only have to rip an entry blank from the next issue, run to the postoffice, and wait. We'll wait with you!

Book for Photojournalists

Arthur Rothstein, who tells on pages 38-41 how he conducts a fast, efficient course in photography for novices, is a major American photojournalist who has never made a secret of his love for teaching his subject. He has just published a book that may well be the only complete essay on the new art of photojournalism in existence. It's called *Photojournalism—Pictures for Magazines and Newspapers* (Amphoto, New York, $5.95). Rothstein, who is technical director of photography for *Look* magazine, imparts valuable knowledge in ten well-illustrated, professionally serious chapters ranging from the theory of photojournalism to the photographer's legal problems. A good book by an intelligent practitioner of the craft.

Restricted Shooting—When?

Americans like to enjoy as many freedoms as possible, without interfering with other people's privacy or security. An expression of this feeling came to us not long ago in a letter from Mr. Stuart D. Kerr of Cincinnati. To tell his story briefly, last summer, while driving through Texas, he passed the big Freeport plant of the Dow Chemical Company. A part of the installation looked familiar to him; he had seen it pictured frequently in technical journals, and he decided to take a photograph to show co-workers back home. He chose a vantage point and was about to shoot when a company guard in a Jeep called out to him, "You can't take that picture!" Kerr objected that the scene had appeared in public print, and that no question of plant security could be involved. But the guard was firm, insisting the company had government contracts. "So do lots of others," Kerr replied, "including the one I work for." Nevertheless the guard confiscated his film. Kerr left in what he describes as "a very unhappy frame of mind." His film was subsequently developed by Dow and returned to him. After reading his letter, we were interested in knowing Dow's side of the story, and wrote to its president. The reply was intelligent and conciliatory; Dow is proud of its security system, but acknowledges that it may not have relaxed restrictions as much as it might have done since the war. The company was grateful to us for calling the matter to its attention "so that we can relax our restrictions on the taking of pictures." POPULAR PHOTOGRAPHY is glad to have had a hand in extending the range of picture-taking, even a little.

Steelworkers Union Creates Its Own "Family of Man"

Inspired by vital and dramatic industrial picture collections like that of the Jones & Laughlin Steel Corporation (see pages 72-75), the United Steelworkers of America has undertaken a documentary exhibition called *These Are Our People*, showing the faces and force of the union and its members. They called on Roy Stryker, picture consultant to J & L, to round up photographs, and naturally he relied heavily on the J & L collection. The show, mounted on 12 big panels like the one reproduced here, opened at the union's convention in Los Angeles and has since been touring the country. Some of the pictures went into a handsome book, also titled *These Are Our People*. In the panel above you may recognize one of Benjamin Spiegel's pictures from page 73.

Which Twin is Shooting 35MM with a 2¼ REFLEX?

They both can...because this is the DUAL camera that takes 2¼" x 2¼" and 35MM!

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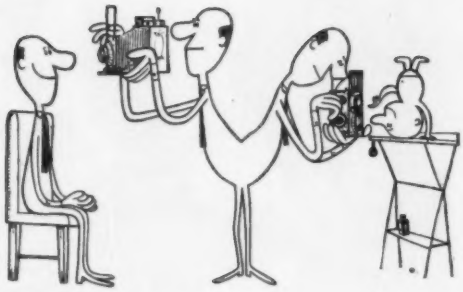


. . . the well-equipped photographer

"It would have made a beautiful shot in color but all I had was black and white."

"I like the quality you get from a big negative but the camera isn't fast enough to get pictures of the baby."

"A miniature can't be beat for candid shots but it doesn't seem sharp enough to record fine details."

Do these complaints sound familiar? Almost every photographer, amateur or professional, has found himself in a situation where his camera was not always suitable for the subject. Modern cameras are extremely versatile but no one camera can do everything equally well, a fact responsible for the existence of so many different types of cameras on the market. Professionals, whose livelihood depends upon their ability to bring back the best possible picture, have long recognized the limitations of one camera. In his recent book on photojournalism, Arthur Rothstein tells how *Look* photographers are required to own at least three cameras, a 35-mm, a 2¼x2¼ and a 4x5. This allows them to use the equipment best suited to the problem at hand.

For the amateur, an extra camera is not a luxury but a valuable addition to his outfit. It enables him to do things he couldn't do before with greater ease and a better chance of good results. It gives him a choice of lenses, enables him to switch from black-and-white to color, and permits him to take any type of picture. The possibilities are endless, being limited only by the photographer's skill and imagination. The growth of this trend was confirmed in a recent market survey which showed that readers of this magazine own an average of 2.5 cameras each, with others planning to get a second camera in the near future.

It might be useful to discuss some of the available combinations to see the reasons for a second camera. While there are a great many various cameras on the market, the three major types are the 35-mm camera, the 2¼x2¼ reflex, either single- or twin-lens, and the 4x5 press or view-type camera. Much of what is said here will be applicable to other cameras, but the types discussed will serve as a point of departure.

TWO 35-MM CAMERAS. At first glance, having two cameras of the same type might seem sheer luxury, if not paradoxical, but it is not either. One camera can be loaded with color film, the other with black-and-white. With the variety of films of each type available, it is not uncommon for a 35-mm user to have one type of color film (Daylight, for example) in one camera and another type (Type A or F, perhaps) in the other. Or they could use fast film in one, slow film in the other, thus being prepared for any situation. Many camera reporters use this pair with a normal lens on one camera and a wide-angle or telephoto lens on the other, saving the time and trouble of changing lenses during a shooting session. For many families, this is a good combination, with one camera for the husband and the other for the wife.

35-MM AND 2¼x2¼. Years ago, this was a typical color and black-and-white combination, the smaller camera being loaded with Kodachrome, the larger with black-and-white film. With the improvements and growth of color film in the 120 size, plus the increased interest in

FOR TWO CAMERAS

needs at least two

Drawings by Marvin Friedman

available-light work, the roles of the respective cameras are often reversed. A 35-mm camera with high-speed film can take pictures almost anywhere, while the groundglass screen of the reflex allows a more careful color composition.

The reflex is more convenient for certain types of work than the 35-mm especially where careful composition is required or desired, as in portraits or fashion work, or where a low viewpoint is wanted, as in pictures of babies and animals. These two subjects are generally treated together because both require complete control and rapid operation, prime qualities of the reflex.

A more versatile camera is the single-lens reflex. Providing exact control of the image, it generally allows the use of longer-focal-length lenses, making it a fine portrait camera (the longer lenses minimize distortion) and an excellent instrument for precise scientific work. Either reflex makes a worth-while addition to a 35-mm camera.

35-MM AND 4x5. Here are the two extremes, one camera designed especially for high-speed operation under unfavorable conditions, the other for optimum picture quality. There are some areas where both cameras perform equally well, but basically the two cameras are more complementary than any other pair. The swings and tilts of the 4x5 view camera make it one of the most versatile cameras made, but it is limited by slow lenses and the need for a tripod. The 35 would be as unsuited for architecture as would the 4x5 in the average available-light situation. Many photographers use a large camera for black-and-white work and the small camera for color. Others use the large camera in the studio or for relatively immobile subjects, keeping the miniature for hand-held shots. Another possible use is the large camera for flash work, and a smaller, faster camera in situations where flash is not advisable. Many portrait photographers prefer the 4x5 for formal studio portraits and the 35-mm camera for informal portraits or where a series of sketches is desired. It is an interesting point that many of these workers use a 4x5 reflex for this work, preferring to see their subject right side up.

STILL AND MOVIE CAMERAS. A more unusual combination is a still camera and a movie camera. Compact, economical, and easy to use, movie cameras can create a whole new world. The still man can have the thrill of capturing an action completely from start to finish, while the movie man can try his hand at darkroom work. The photographer who has two cameras can get the best from each, achieving a clearer realization of the role each type plays.

SPECIALIZED CAMERAS. There are many cameras on the market which are designed for highly specialized work and which can serve admirably as a second, or even a third camera when part of the work done calls for these types of instruments. A Polaroid Land one-step camera or camera back can give the user of a large camera a complete, economical preview of a scene before it is photographed, enabling him to make any necessary corrections before taking the picture. The person who uses a 35-mm camera for color might use a Polaroid camera for black-and-white, giving him a picture in (*Continued on page* 82)

By ARTHUR ROTHSTEIN Technical Director of Photography, Look

I have always been interested in teaching photography, a subject that requires special techniques and methods for explaining its fundamentals. During the last war, I helped teach many of my fellow soldiers how to become expert photographers and competent darkroom technicians. In fact, at one time, I was a member of a team of instructors assigned to convert a signal company using carrier pigeons into a combat-photo company in three weeks.

In the course of my duties at *Look,* I am sometimes asked to show a complete novice at photography how to produce pictures that may later be used for publication. This situation arises when, because of unusual circumstances surrounding a story, it is impossible to send a professional photographer along.

Some of my pupils have been: A foreign correspondent, a guest of the U. S. Ambassador to the Soviet Union, the wife of a Nobel-prize winning novelist, a writer going around the world, and a Justice of the U. S. Supreme Court.

For all of these VIPs, time is important. All the information about picture taking has to be imparted as quickly as possible. In some cases, my course lasts only three days; in others it extends to two weeks. As a result, the methods of instruction used are truly intensive. And because they embody the essentials of picture-taking, a description of these methods may well be helpful to you as a teacher or as a beginner.

If you were taking this course, I would first of all evaluate the kinds of photographs that were required and recommend appropriate equipment.

For example, if you were about to journey through Russia, I would suggest that a 35-mm camera with wide-angle and telephoto lenses be used. A telephoto lens of 135 mm may be needed in order to photograph people and events that you could not approach closely. A battered, worn-looking case would help keep the camera unobtrusive.

If I knew that you planned a trip around the world by plane and had to travel with a minimum of weight and equipment, I would suggest using a twin-lens reflex with built-in exposure meter —a compact, easy-to-use outfit.

If you intended to photograph some native dances at night in Africa, you would require a light-weight battery-operated electronic flash. Or, if you were going to witness a rare event that would never be duplicated again, a sequence camera would insure capturing the exact moment.

Arthur Rothstein in Look's studio

LOOK *Magazine's* quick

In any situation, my approach towards your photographic problems would be to assemble the simplest possible outfit consistent with the production of high-quality photographs, combined with ease and mobility in use.

After the proper equipment is assembled, I would then explain how to load, focus, hold the camera, and expose.

To simplify exposure problems, I recommend only one emulsion for black-and-white and one for color. The possibility for confusion is reduced also by using a film like Panatomic-X at ASA 32 and Anscochrome or Ektachrome daylight type at the same rating. In this way, the same exposure applies for shooting in both black-and-white and color.

For indoor work with flash I advise the use of an easily remembered system for guide numbers. For example, if the guide number for a small electronic-flash unit is 45, memorize this table:

f-stops:	4	5.6	8	11
Distance:	11′	8′	5′6″	4′

On the first day, the student exposes one or more rolls of film. These are developed and contact-printed in a few hours so that constructive criticism can be given. The aspiring photographer carries equipment at all times and takes pictures everywhere. These are processed promptly and just as quickly analyzed.

It has always been encouraging to me to discover how rapidly people can learn photography on a basic but quite functional level. It is also interesting to observe the same mistakes and errors

course

in photography

Edmund Stevens (left), a "graduate" of *Look's* highly intensive photography course, is Moscow Bureau Chief of that magazine. This photo course prepared him in a short time to take newsworthy shots like the one above showing U. S. Ambassador Charles Bohlen conversing with Nikita Khrushchev at a Kremlin reception. Essence of the course is practicality. It was developed to guarantee pictures of many events which are unique and to which professional photographers might not have access.

as they learn. (On the following two pages you will see seven of the most common blunders made by beginning picture takers aside from such obvious problems as over- and under-exposure.)

During the entire period of instruction, emphasis is placed on *Look's* approach to pictures. I explain the need for telling a story with photographs, the concept of visual communication, and the technique of the picture story style which has been developed by *Look*.

The photographer is made aware of *Look's* special point of view directed toward its 20,000,000 readers and expressed in this creed: "*Look*—the exciting story of people; what they do, what they feel, what they want, what they think—an everchanging story told with warmth, understanding and wonder."

It should be understood that in such a brief period of instruction, no attempt is made to produce a finished photographer. However, many of the people who started in this way have continued learning and practicing photography that is informative, creative, and satisfying.—

TURN PAGE FOR SEVEN MOST COMMON BLUNDERS MADE BY BEGINNERS

Look's *Arthur Rothstein says these are beginners'*

7 most common

1 **CAMERA MOVEMENT**—When all of the subject has the "shakes," camera moved during exposure. Practice holding camera steadily and "squeeze" shutter release.

2 **PHOTOGRAPHER'S SHADOW IN PICTURE**—Often never realized at time of exposure because of your absorption in subject. Remedy: crouch or stand to one side.

5 **TOO MANY PICTURES LOOKING ALIKE**—Unless you are shooting a sequence, vary your approach by changing angle of elevation, distance from subject, and lighting.

blunders

3 **DIVIDED ATTENTION**—When too much has been included in the picture frame. Solved by making two or more pictures, each concentrating on single aspect of scene.

4 **WASTE SPACE IN PICTURE AREA**—Failure to fill the negative with the main subject (in this case, the two figures in background). Remedied by moving in closer.

6 **OUT-OF-FOCUS FOREGROUND, CLUTTERED BACKGROUND**—Eliminate distracting shapes and objects by carefully studying all nearby and distant elements.

7 **FLAT LIGHTING**—The bane of flash photography, it destroys natural quality of the subject. Correct by moving flash off camera or by bouncing light from wall or ceiling.

LIFE-SIZE PHOTOGRAMS

By CHARLES CUEVAS

Most of us who like to experiment with photograms make them in the time-honored way: We arrange one or several still objects on a sheet of printing paper and expose it under the enlarger light. But there's more than one way to skin a cat—or to make a photogram of one. Obviously, the life-size subjects of the silhouettes on these pages couldn't be crammed onto an enlarger easel. But they could stand in front of a large (14x17, though 11x14 can be used with smaller subjects) sheet of printing paper hanging in a totally dark room while a brilliant point of light was quickly flashed, which they did. The results are, as you can see, amazingly razor-sharp and finely detailed. And there's no end of possible subjects—your entire family can be reproduced *en silhouette*, even the baby, who can be put on a piece of printing paper, placed on the floor.

The small, brief, bright light is particularly important in successfully creating these photograms. The point size of the light makes the sharpest shadow and thus the desired fine details (a larger light would give a fuzzy shadow); the short duration of the (*Continued on page* 85)

How photogram was made: subject stands directly before printing paper taped to wall. Open flash was used but flashbulb was covered with aluminum foil except for ¼-in. opening in front to reduce light to a point.

GOOD LIGHT permits good-quality pictures with either technique. Compare available-light shot (top) with flash (bottom). Former preserves atmosphere; latter has crispness.

WHICH DO YOU PREFER— FLASH OR AVAILABLE LIGHT?

Photography, one of the more lively arts, thrives on controversy. Right now, one of the hottest arguments is between the "available lighters" and the "flashers"; between those who take their lighting as they find it and those who bring their lighting along.

The purpose of this article is not to take sides but to show examples of both types of lighting applied to common lighting problems faced by photographers. Sometimes circumstances decide the type of lighting used, but in other cases the choice is simply a matter of taste. Some photographers want the atmosphere which only the use of existing light can give. Other photographers try to record faithfully every detail hidden in the shadows.

There are times, of course, when technical considerations decide the type of picture. A camera with an *f*/4.5 lens cannot record without extra light a scene which requires an *f*/2 lens. A picture taken by a commercial photographer would not be lit in the same way as the same picture made by a photojournalist. In short, every photograph presents a problem to a photographer and it is up to him to decide on a solution to meet his needs.

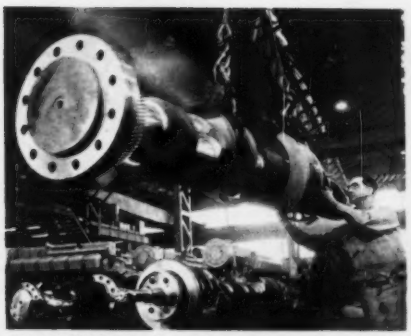
There are no fixed rules for lighting either with flash or available light. Both methods are equally valid and when used properly, produce excellent results.

The flash shots reproduced here were made with a single Sylvania M-2 bulb.

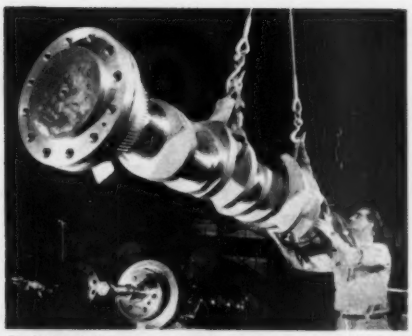
AVAILABLE-LIGHT photograph made at low light level gives comparatively poor results due to excessive contrast.

BOUNCE FLASH made with bulb pointed upward so that light was reflected from ceiling. Result is soft shadows closely resembling available light.

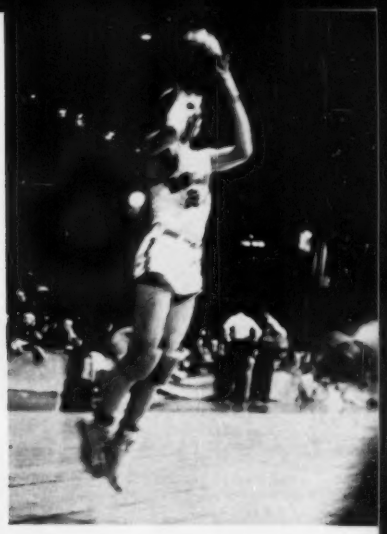
DAYLIGHT falling through slats of Venetian blind creates special effect, resulting in a more interesting photograph than straight flash shot.

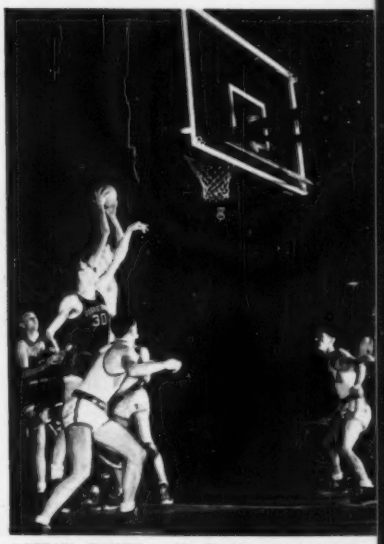


AVAILABLE LIGHT preserves atmosphere of factory but large aperture needed gives less depth of field. This picture might be used in news story.



FLASH lighting requires less exposure, makes smaller stop possible. Increased depth of field, contrast, make machine part stand out giving a good commercial photo.





ACTION SHOTS with flash can be made at higher speeds, "freezing" action at 1/1000 second. Compare with top picture made with available light. Choice again is between atmosphere and crisp detail.

Here's a new look at a familiar controversy

In some cases, the flash was "bounced," pointed at a wall or ceiling so that the light reaching the subject was reflected rather than direct flash. This technique is a useful compromise, giving the illumination of flash with the softer shadows and more-natural appearance of existing light.

Examine the pictures here carefully and then decide for yourself how you would have handled the problem. There is no "right" answer but some of the solutions may be more applicable to one purpose than the other solution. It is this element of taste that make photography something more than an exercise in chemistry and physics and keeps it ever fascinating.—

SINGLE BULB at camera gave technically good picture which lacks quality of available-light shot. In cases like this, taste is the only criterion.

BACKLIGHTING by available light from window causes blocked highlights if exposure is based on amount needed for shadow areas.

FLASH is used to fill in the shadows, giving more-balanced lighting and less contrast, allowing crisp detail.

Photographs by James Burns

Make them

STOP

and

LOOK

with

IMPACT

What is the magic that makes one picture stand out from a thousand and gives you the sensation of a unique visual experience? Here is a portfolio with answers

You are flipping through a picture magazine when an image leaps from the page and rivets your hand and eye. You are speeding along a highway barricaded with billboards on either side for a distance of twenty miles when suddenly one photograph imprints itself on your consciousness and you find yourself thinking about it for the rest of the trip. You are methodically scanning the contact prints of your last few rolls of film when you stop at a single picture that tells the whole story, that seems big, important, a "smash" shot. You mark it with a fat red circle and decide that, after all, you *can* take pictures.

The pictures that made you stop and look have one quality in common, something called *impact*. They work on your basic interests and emotions and may make you think, act, laugh, or cry. In one instant they can reduce a complex world of meaning to an easily graspable image. Or they may take a simple scene, face, or relationship and present it so forcefully that you are carried away by its multiple meanings.

The material for pictures with impact may be found in such obvious sources as fast action, romance, and catastrophe, to name a very few. But any subject, no matter how trivial, can be photographed to make the viewer stop and look. Let's consider a handful of these techniques of emphasis:

Point of View: From up high looking down or from ground level looking up, or from some out-of-the-ordinary angle that will emphasize a new aspect of the subject, show something never thought of before.

Timing: Emphasizing the decisive moment that may occur only once in the course of a continuous action but which captures its essential mood and meaning.

Lighting: Moods are emphasized and qualities are revealed by lighting. Your range is immense—from high-key effects to stark silhouettes.

Selective Focus: A technique that gives impact by purposely concentrating on a part of the subject.

Other important emphatic devices for gaining impact are the close-up, bold cropping, repetitions of shapes and lines, and imaginative composition. Whatever the means, one picture with impact is worth a thousand pictures with none at all.—▶

→

***A** final, harrowing moment as the hand of an Austrian avalanche victim reaches grotesquely into the icy wind. The weird backlighting gives impact to the pathos of subject. Made by Fred Rieder with a Leica IIIc, 1/50 at f/2. Camera 3 feet from the subject.*

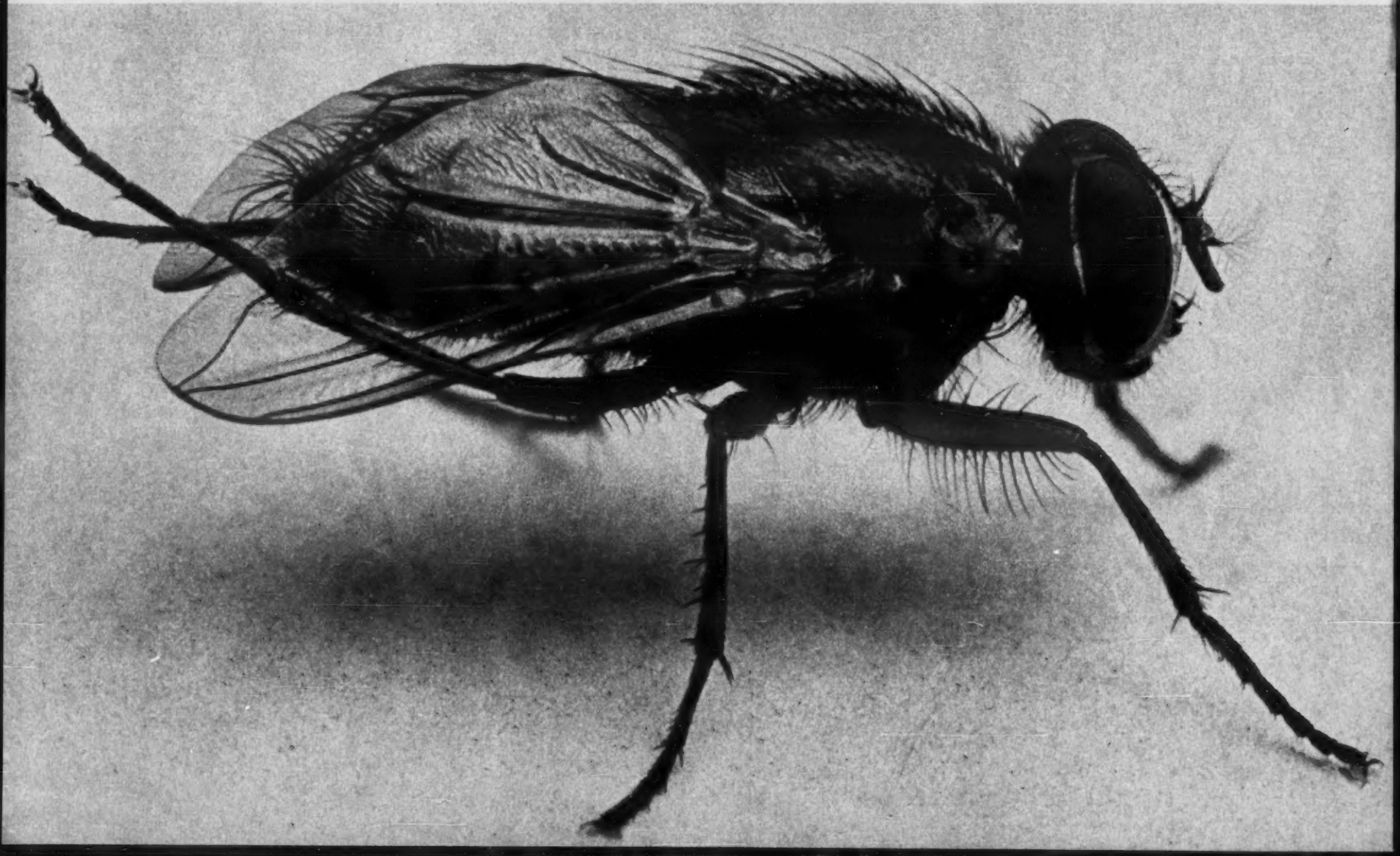
continued

Three elements contribute to the impact of this picture by John Hewison Middleton: the subject itself, use of selective focus, and bold, poster-like composition. The gun arouses our apprehensions, the focus concentrates our gaze on the gun's "business end," and the almost abstract composition of lights and darks gives us no opportunity to mistake what the picture is about. Agfa Isolette on tripod with close-up attachment. Exposure: 1/50 at f/4, using three photofloods.

The most typical of city scenes (in this case, downtown New York with the Empire State Building in the background) can have impact if seen imaginatively. Walt Silver gained his effect by letting light itself carve cubes of space in a powerful step-like composition. This dramatic unfolding of form mounts to a climax in the shape of the skyscraper which is crowned with a blazing reflection. Made with an Alpa single-lens reflex, 1/100 second at f/11 on Tri-X film.

Sheer size of the image gives impact to the expression on this cat's muzzle. The photographer, Edwin Knapp, analyzed his subject's appeal in its simplest terms and moved in close to eliminate all but essentials. In doing so, he filled the picture frame with lights and darks that give a satisfying sense of balanced unity. Knapp made the shot by prefocusing his Rollei with #2 portrait lens attached, and firing one speedlight at f/22 when cat moved into focus.

Macrophotography transforms the humblest subject into a fascinating spectacle. This preening housefly by Ken Middleham has impact not only because of the revelation of detail but also because of the amazing technical virtuosity the close-up demonstrates. To achieve such depth of field and to stop the action in his subject, Middleham used a Hasselblad with Kodak Ektar enlarging lens on a 6-inch bellows extension, with one speedlight. Fly was mildly drugged.



←

Impact in this shot of a passageway in Copenhagen by Vigao Rivad is a product of strongly receding perspective lines converging on two lovers. The overhead lights lead inevitably to the subjects who, in addition, are sharply silhouetted against the major highlight area in the scene. Rollei, 1/50 at f/8, with available light.

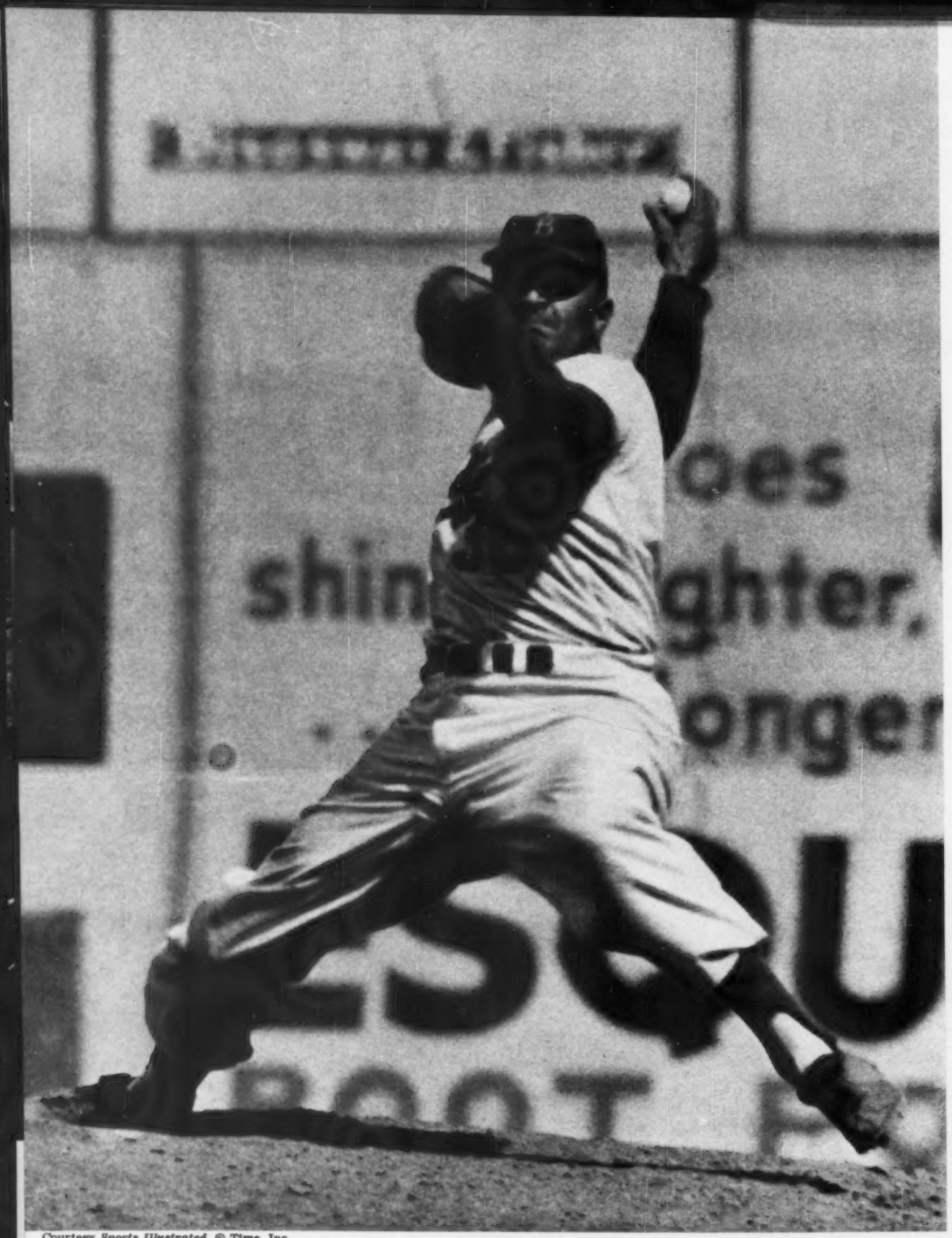
→

Another Danish photographer, Arne Bloch, utilized close-up technique to achieve impact in an action portrait of Louis Armstrong. One of the most effective means of concentrating the attention of the viewer, the close-up eliminates all distractions. Because it is so compelling it lends itself to roughshod abuse. But this shot justifies itself through sheer vivacity. Rollei plus Rolleinar attachment, 1/25 at f/22 with two flashbulbs fired simultaneously.

Impact can be found in even a hackneyed pictorial subject, as this striking photograph by Lo Lam of Hong Kong reveals. How often have we seen this beautiful bird photographed because of its poetical appeal? But beauty of subject is no guarantee of a beautiful photograph. Lam waited until the classic curving swan's neck was semi-silhouetted against a blazing white shape and boldly framed his subject for utmost simplicity. Rollei, 1/250 second at f/8.

IMPACT continued

Many of the world's best photographers, following the tradition of painters and sculptors, have confronted the problems of form and visual impact in the human figure. Robert Stubenrauch approached his model in these terms. He posed her so the strong light would come predominantly from one side, thus accenting the sculptural qualities of form. The lines, too, have impact, sweeping in a striking series of curves and diagonals. Rollei, 1/100 sec at f/8.



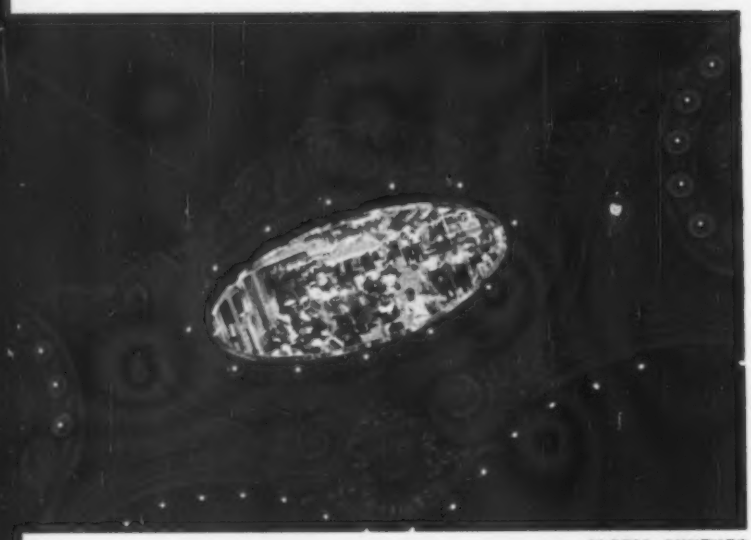
Courtesy *Sports Illustrated*, © Time, Inc.

***With** a long telephoto lens, John G. Zimmerman gives heroic stature and impact to the Dodgers' Don Newcombe at the peak moment of his wind-up.*

***A** catastrophic fire (right) photographed in color needs no words to explain its impact. The camera had only to act as an accurate recording instrument. John T. Hoffman was the amateur who came upon this oil truck aflame on Route 80, California. He used an Argus C-3, 1/300 second at f/5.6 on Daylight Kodachrome.*

While on assignment with a film crew making The Mountain *in the French Alps, Dennis Stock achieved this dramatic example of.*

impact by using halo-like edgelighting around the silhouetted forms of the actors. He used a Polaroid filter on his Leica to deepen the sky.



GLORIA GUNTHER

GILBERT KENNA

A. E. TRIMIS

TED SHISKIN

PICTURES FROM OUR READERS

This month's offering is generously endowed—with the appeal of pretty girls and the fascination of reflections. These four slides, coming literally from the four corners of our country, bespeak the great variety of the color photographer's enterprise: reflections of a California carnival crowd and of a vast expanse of Northwest grain; pictures of lovely young women in sun and shower. Enjoy them then, and learn from them. Find your own place, too, in the wide, wonderful color-slide world.

GLORIA GUNTHER, Woodland Hills, Calif. From the fantastic world of Disneyland comes this imaginative reflection shot. The mirror is at the top of a merry-go-round there, and it reflects some of the crowd enjoying the spectacle. Mrs. Gunther, mother of three young children, has been a salon exhibitor and enjoys the challenge of creative color. She made this picture with a Retina IIa, on Anscochrome Daylight Type film, with exposure of 1/100 second, *f*/5.6, through skylight filter.

A. E. TRIMIS, Spokane, Wash. Companion to the other reflection picture is this unusual one made by agricultural economist Trimis in a great wheat field near Prescott, Wash. Driving along a ridge in his truck, he saw his foreman coming toward him, and made the shot with his Kodak Pony, at 1/50 second, *f*/5.6, on Kodachrome Daylight Type film. With the miniature's short focal length, he was able to get remarkable depth of field, even at the relatively wide lens aperture he used.

GILBERT KENNA, New Haven, Conn. On a cloudy September day, Kenna dressed his pretty model Eugenie Compton in a bright yellow raincoat and took her to a picturesque old railroad station at Madison, Conn. On its wall he tacked some fluorescent-painted paper, then took the picture with background deliberately out of focus. He used an Exakta VX camera and Kodachrome Daylight Type film. Because light was poor, he shot at 1/25 second at maximum aperture of lens—*f*/1.8.

TED SHISKIN, Miami, Fla. Having beautiful expanses of beach available to him the year round, Shiskin has plenty of opportunity to photograph pretty girls. Bonnie Harrington was his model for this one, which he made in mottled shade on a warm March day, using his 35-mm Contaflex single-lens reflex with 45-mm Tessar *f*/2.8 lens and Anscochrome Daylight Type film. His exposure was 1/250 second at *f*/5.6. Note how open shade made it possible for Bonnie to smile without squinting.

HOPE FOR FAULTY

Let's face it: we all make bad negatives, even the most experienced of us. And most of us give up a bad negative as a total loss, thereby frequently losing some of our best shots, because we either don't realize that they are salvable or just don't want to take the time and trouble to rescue them. Don't give up so easily! There are effective remedies to cure ailing negatives, with about 90 percent successful recovery.

The two general classifications of negative improvement are called intensification and reduction. They are not new; they are almost as old as photography itself and nowhere near as difficult to carry out as they may sound. They are simple and inexpensive procedures, neglected by too many photographers, both amateur and professional. I have seen experienced workers struggle with poor negatives, trying to effect an improvement during the printing process, wasting time and materials, instead of attempting intensification or reduction. *Intensification* is employed for negatives that are too thin or light to literally "intensify" these thin areas. Depending on the particular intensifier used, negative contrast can also be improved if necessary. *Reduction* decreases the density (and/or contrast, again depending upon the particular reducer used) of a too-dense or flat negative.

The illustrations across the top of these two pages show the steps to be taken in treating a poor-quality negative, whether by intensification or reduction.

Step 1: Required only if you are starting out with a dry negative. If so, it is important that you presoak the dry negative in running water for about ten minutes.

Step 2: Immerse negative in either your intensifier or reducer (in a white tray for best visibility) and agitate it continuously. Observe the gradual effect (you may remove the film for a closer check). When the negative is just right, take it out.

Step 3: Rinse negative in tray of water.

Step 4: Necessary only if further treatment is indicated.

Step 5: Wash the treated negative in running water.

The temperature of all solutions should be around 70 F. You can run through these steps in a kitchen or bathroom sink. To prepare the solutions, you should have a darkroom scale and small glass graduate. If you aren't already equipped with these, your neighborhood druggist or a better-endowed fellow photographer might be willing to measure out the ingredients for you.

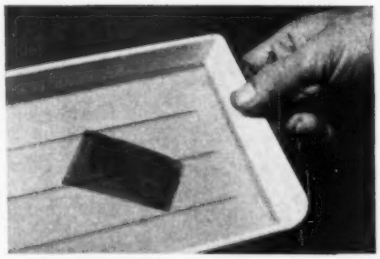
A preventive measure—hardening the negative first to prevent damage to the emulsion during the curative treatment—is an advisable preliminary step. This also is a simple procedure and the steps are practically the same as those outlined for the treatment itself.

Step 1: Presoak negative.

Step 2: Immerse negative for 3 minutes in the follow- (*Continued on page* 85)

Just a few easy steps can

STEP 1 Presoak negative in running water for ten min (unless already wet).



STEP 2 Immerse negative in intensifier or reducer, agitate, and watch effect.

Here are four common problem negatives "before and

TOO-THIN negative has insufficient density though details are all visible. Negative cross section shown at left.

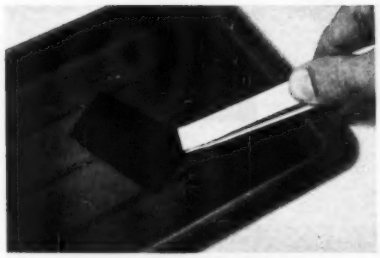
Treated half, right, is result of Victor Intensifier. Shaded areas in drawing, left, show addition of density.

All negatives were photographed by transmitted light by placing them in front of the cold-light head from an Omega enlarger.

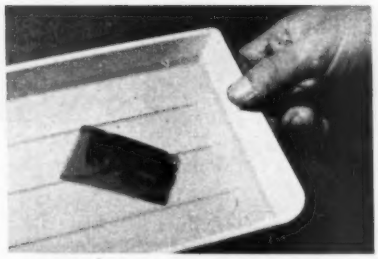
NEGATIVES

save that wonderful shot you'd given up as a loss

By JOSEPH FOLDES



STEP 3 Rinse negative thoroughly. Temperature of all solutions should be 70 F.

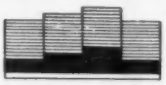


STEP 4 Second bath, if called for, with particular curative agent being used.

STEP 5 Wash the treated negative in running water for at least 35 min.

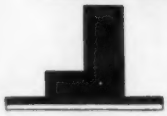
after" and their respective remedies

TOO-DENSE, TOO-FLAT negative. Details are barely visible, little contrast. See negative cross section at left.

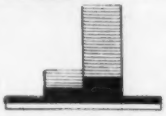


Results of treatment in Kodak Farmer's Reducer. Cross section, left, shows how density has been literally "shaved off."

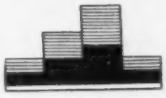
TOO-DENSE, NORMAL CONTRAST negative. Details are visible; cross section, left, shows heavy density.



TOO-DENSE, TOO-CONTRASTY negative. Varying columns in drawing, left, show wide ranges of density, indicating extreme contrast.



Improvement is seen in left half, above, treated in Kodak Persulfate Reducer R-15. Contrastiness, density are gone.



Left half was treated in Kodak Reducer R-5. Density is gone, contrast remains. See results in drawing, left.

Harvey Shaman

Successful in 13 out of 15 contests

Grete Mannheim tells

HOW TO BE

A photographic contest is a gamble, yet I've won prizes in 13 out of the 15 national contests I entered during the last two years. I did it by following this simple rule: *The prize-winning picture must always be psychologically and emotionally related to the sponsor's objectives.*

Here's how I learned it.

The first contest I ever entered was sponsored by a manufacturer of dog food. I had two dog photographs in my files that I liked, and sent them in, confident that they would get some sort of recognition. It did not enter my mind that both pictures showed the dogs in an unhappy or ludicrous situation—one on a leash and the other getting a haircut. I thought my pictures were good, and that this was the all-important criterion. The idea that the sponsor would be looking for a happy picture of a contented dog never entered my mind.

When the contest results were published, I searched for my name. It wasn't among the winners. However, this failure was a very significant one. From this contest I gained the realization that I should always study the aims of the sponsor. I decided to send in only pictures that gave a familiar but not commonplace interpretation of the kind of situation the judges were looking for.

I have kept this rule in mind in every one of the contests I have entered and from the prizes I've gotten, I feel it is a successful rule.

For instance, I would like to talk about my latest prize winner, which took first prize in the *Better Living* magazine contest.

I studied the magazine and decided that the *Better Living* reader was the modern housewife whose main concern was with her family. The contest judges, therefore, would be attracted to a happy, healthy child in a situation familiar to the reader. I didn't have such a picture in my files, but I did have some friends with a four-year-old daughter who just about fitted the description of the child I had in mind. (*Continued on page* 116)

1st Prize *Fall Phase, Picture Yourself in Vermont Contest*

1st Prize *American Music Conference Photo Contest*

1st Prize *Better Living Magazine's Beautiful Baby Contest*

Best Photo of the Week *New York World Telegram*

A WINNER

1st Prize *Journal American New York Festival City Photo Contest*

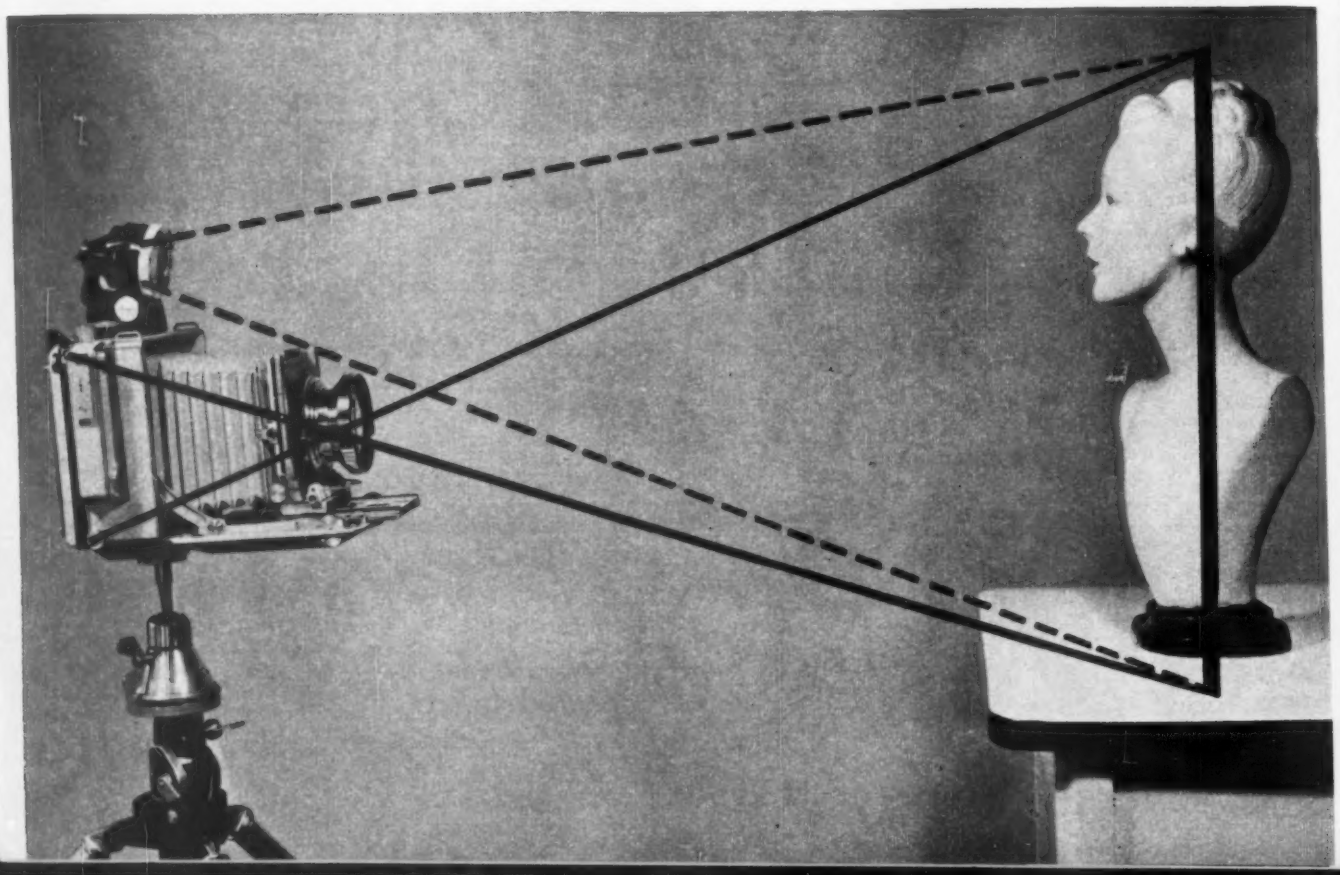
1st Prize *Saga Magazine Photo Contest*

1st Prize *Lamp Division, General Electric Photo Contest*

What do you know about

PARALLAX?

4



1

← **IF THIS IS WHAT YOU WANT**

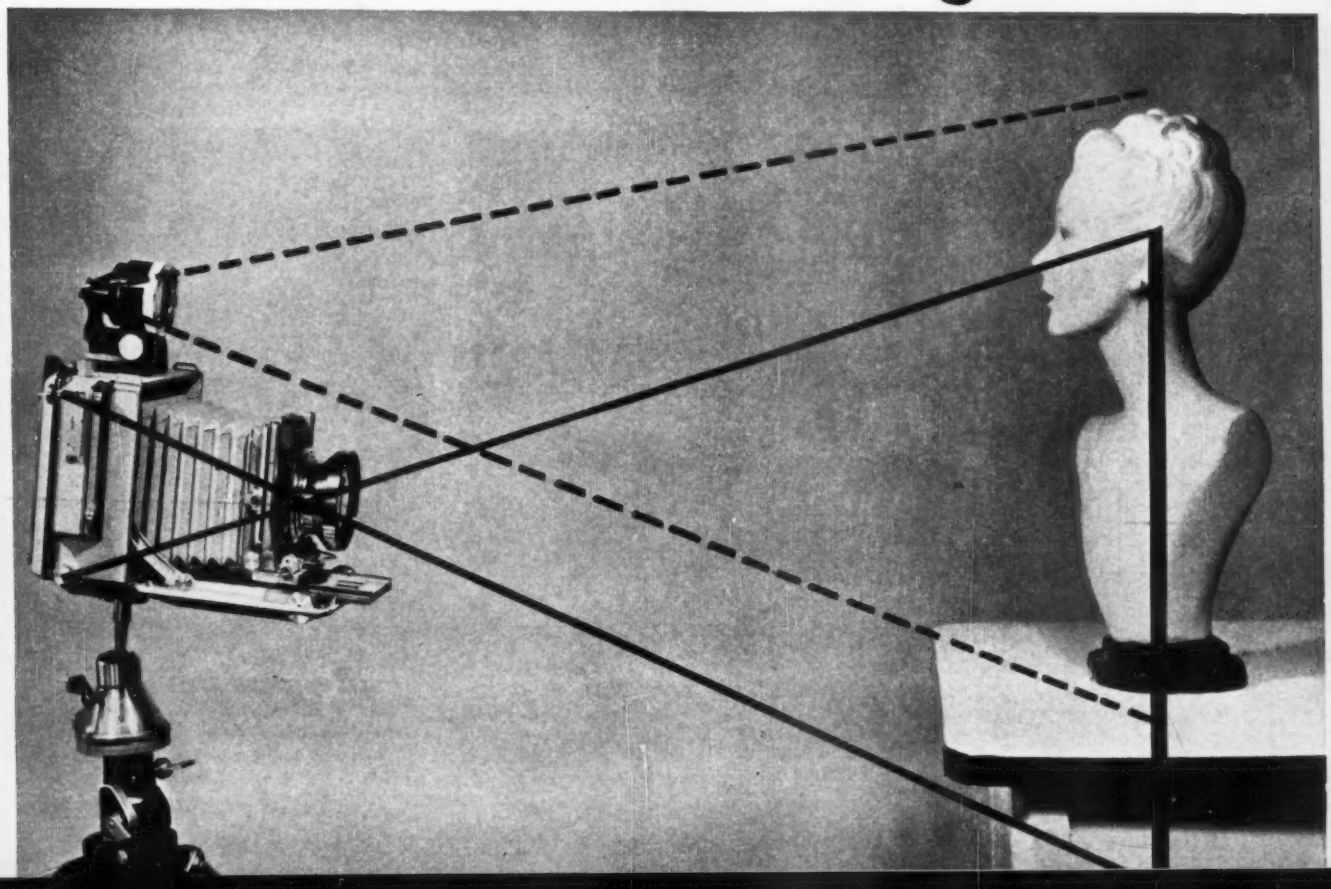
AND YOU'RE NOT CAREFUL ABOUT PARALLAX . . .

. . . THIS IS WHAT YOU'LL GET ↓

2

Without moving your head, look at an object with your left eye. Now look at the same object with your right eye. There definitely was a difference in the area each eye saw. One saw more to the left, the other more to the right. Unless they are carefully adjusted to coincide, a camera lens and viewfinder see differently from their respective vantage points. This difference in vantage points between the viewfinder (Fig. 1) and the lens (Fig. 2) results in a phenomenon called parallax. Thus, if you are photographing an object relatively close to the lens, you see the picture you want to take through the viewfinder (Fig. 3), but the lens being in a different position "sees" the object differently. When the viewfinder is adjusted to produce an image coinciding with that "seen" by the camera lens, parallax is eliminated because the viewfinder and lens see virtually the same thing (Fig. 4). Parallax always exists, but it is of no practical importance when the camera is focused on subjects farther away than approximately six feet.

3



On some *cameras the viewfinder is not only above lens but also to side.*

THIS IS WHAT YOU WANT
If you aim camera to center image in finder as it is here, you will get phenomenon called parallax . . .

THIS IS WHAT YOU GET
. . . This is the picture you will get because your viewfinder is not seeing the object from the same vantage point as the lens does.

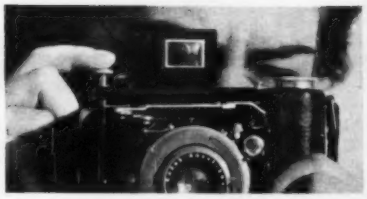
HOW TO CORRECT IN VIEWFINDER
To correct parallax in this instance, shift camera position in such a way as to allow extra space above and to side of object.

Methods of correcting four common types of parallax

Vertically *held cameras produce lateral parallax.*

THIS IS WHAT YOU WANT
In this picture desired image is properly centered in camera's viewfinder . . .

THIS IS WHAT YOU GET
. . . But image seen by camera lens will be poorly composed and off center . . .



With finder *directly above lens, parallax is vertical problem.*

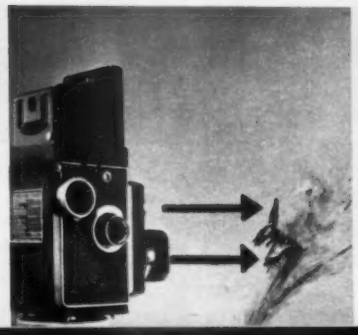
THIS IS WHAT YOU WANT
If you see this picture in viewfinder it will result in an off-centered image.

THIS IS WHAT YOU GET
This is result of parallax when lens and viewfinder image do not merge.

HOW TO CORRECT IN VIEWFINDER
Area ruled shows correction for parallax by shifting camera to leave space.

HOW TO CORRECT IN VIEWFINDER
. . . To get desired placement shift camera position to allow space to one side.

Parallax increases *as camera-to-subject distance decreases. For extreme close-ups with twin-lens reflex use a close-up attachment. This increases parallax as shown left. To correct, right, raise camera so taking lens changes places with viewing lens.*



PRINT CLINIC

WHAT'S WRONG WITH MY PICTURE?

Gottfried Kappelmeier, London, Ont. One of the "poor people of Paris" is this *clochard* whose radiant dignity and contentment are well caught in Kappelmeier's picture. This was evidently a "grab-shot or nothing" situation, accounting for the rather unbalanced framing. The cutting off of the body at the left is somewhat disappointing. Cropping at the right would help. *Leica IIIf, Isopan, 1/100 at f/5.6*

Alicia Frond, Camden, N. J. Happy is the bride the sun shines on—but perhaps not quite so much sun as this. The single-source lighting is so contrasty that large areas of the face are in black shadow. One remedy: use fill-in light or reflector. Another: expose longer (for the shadows) and develop briefly to avoid highlight blocking. *Rolleiflex, Tri-X, 1/50 second, f/3.5*

Carl Smith, Richmond, Ind. On the campus of Earlham College, Smith attempted a new angle on an old subject. The result, at left, is only partly satisfactory; the bench is made too important, and the building in background becomes more distracting than contributory. Out-of-focus grass in foreground is largely a waste of space. A closer, better-angled shooting position would have helped, but radical cropping, as above, also creates an interesting picture from the shot. *Rolleicord V, Tri-X, 1/125 second, f/11*

Pfc. Charles R. Charlet, U. S. Army. Here is a bright outdoor shot with a problem similar to that of the wedding picture, opposite. The lighting is inherently contrasty, but in addition the angle at which the sunlight falls causes disturbing shadows, and the shooting angle is unflattering to the girl. It might have been better to shoot against the sun, from a shaded position. *Medalist, Panatomic-X, K-2 filter, 1/100, f/11, flash fill-in*

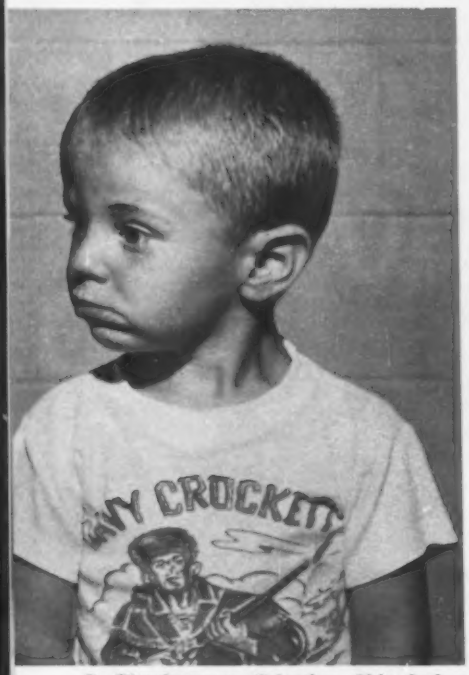
Capt. C. R. Coutts, St. Catherine's, Ont. On duty in Indonesia, Captain Coutts made this appealing picture of a little native boy eating lunch. Technically and esthetically it is one of the most satisfying pictures on these pages. A little more intimacy with the child might have been achieved by using low angle. *Retina IIIc, Plus-X, light-yellow filter, 1/100, f/5.6*

H. S. King, Jr., Oreland, Pa. When a photographer is deeply impressed by nature's beauty, he sometimes feels all it needs is to be recorded. This is a case in which the result is a static, uninteresting picture, not fair to the subject. A landscape needs careful planning and a strong, dynamic, purposeful point of view. *Contax D, Panatomic-X, 1/100 second at f/5.6*

James E. Bernard, Jr., Clifton, N. J. In his absorption with the expressions of his daughter Jamie, Bernard has forgotten several rules: background is most distracting; flash is too close and too strong; telephone is placed where it becomes too prominent. *Ricohflex, Plus-X, electronic flash, f/16*

L. Koster, Jersey City, N. J. Shooting directly into the sun, Koster has achieved an interesting flare effect which makes one wish that more had been done with it. Flare alone can rarely make a picture, and here the subject could have been used to better advantage, and foreground improved. *Graflex 22, Supreme, 1/50 second, f/8*

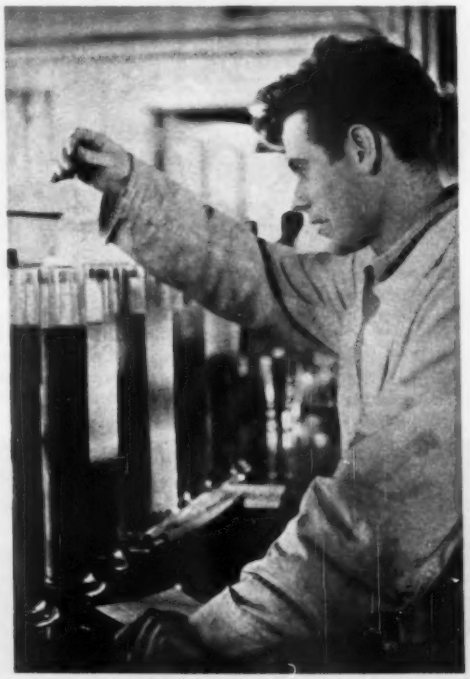
continued



C. Stephenson, Columbus, Ohio. Such a quizzical expression may be typical of the subject, but it is neither flattering or very revealing. And with the head turned so far aside, the ear, hair, and neck tend to steal show from face. Also, lighting is a bit too flat. *Rolleiflex, Panatomic-X, electronic flash, f/11*

Leslie E. Williams, Dallas, Texas. Here again the light is so bright and flat that all modeling is lost in the face, and all detail in the dress. Remedy: either move light back, or use diffusing screen or use smaller aperture. Perhaps best of all: bounce technique. It could be argued that the girl's pose is somewhat strained and her expression lacks animation suited to occasion. *Crown Graphic 2¼x3¼, Verichrome Pan, electronic flash, f/11*

Joseph E. Hill, Allentown, Pa. A single 40-watt bulb above the guitarist's head helped Hill get a dramatic effect here. But the contrast is a bit too harsh. It would probably have been hard to use a longer exposure (one way of controlling contrast), but perhaps a softer printing paper would help. *Rolleicord III, Verichrome Pan, 6 seconds, f/3.5*



William H. Jones, Hamilton, Ont. Background causes most of the trouble in this laboratory picture. The black object just below the nose is most distracting, and it is hard to see what the man is doing because of the white area below the hand. Perhaps he could have been shot against the dark blackboard. *Yashicaflex, Tri-X (at 800 ASA), 1/50 second, f/3.5*

Gottfried Kappelmeier, London, Ont. The same man who photographed the *clochard* on page 68 made this well-arranged study of the Eiffel Tower. It shows forethought, but perhaps includes too many elements for strong impact. The statue does not truly echo the figure of the woman, and the foreground stonework is rather massive. *Leica IIIf, Plus-X, 1/100 second, f/8*

Israel Ungar, Columbus, Ohio. If the object was to give this portrait a masklike quality, Mr. Ungar has succeeded quite well. The lovely face would have been more flattered, though, by modeling which the blocked highlights have almost destroyed. Slight underexposure would have held it. *Ciroflex D, Tri-X, 1/25 second, f/4*

Pictures submitted for Print Clinic cannot be returned

35-MM SECTION

Courtesy Jones & Laughlin Steel Corp.

MUSICIAN'S CAMERA

Benjamin Spiegel, Pittsburgh Symphony bassoonist, documents his city's

Spattered, hard-hatted oven patcher (opposite page) was photographed in the coke plant at Jones & Laughlin in Pittsburgh. The same Leica got the strong, unusual portrait of British pianist Solomon, during concert appearance in that city.

industry and culture with a miniature

Courtesy Jones & Laughlin Steel Corp.

Man with a horn, at left, is Harold McDonald, tuba player in Pittsburgh Symphony. Spiegel made imaginative use of 35-mm wide-angle lens for the close-up. To get the well-composed shot of a pipefitter and a welder in Jones & Laughlin's Aliquippa mill, he used a long-focus 85-mm Nikkor lens and angled for high backlighting.

In just three years of serious picture-taking, professional musician Benjamin Spiegel has come a long way: He has been named official photographer of the Pittsburgh Symphony Orchestra, with which he has played bassoon for 13 years; he has sold orchestra pictures to a recording company and to the magazine section of the *Pittsburgh Press*; he has been assigned to do extensive coverage of operations and personnel of the Jones & Laughlin Steel Corporation, for its publications and its impressive picture library.

Midway in Spiegel's camera adventures, his symphony pictures came to the attention of Roy Stryker, one of the fathers of modern photojournalism, who acts as consultant to Jones & Laughlin in the building of its fine picture library. Stryker encouraged Spiegel to attend last year's Annual Photo Workshop at the University of Missouri, under the direction of Clifford Edom, another top man in the field. Spiegel brought back a rich store of information and inspiration, and Stryker soon put him to work documenting the steel company and its people.

Most of his pictures are made with a pair of Leicas, though he also owns a twin-lens reflex and a 4x5 view camera. For the 35-mm cameras, he owns 50-mm Summicrons, a 35-mm wide-angle Fujinon, and an 85-mm long-focus Nikkor lens. On these four pages are some examples of Spiegel's sensitive, versatile photography.—

continued

Courtesy Jones & Laughlin Steel Corp.

←
Wire mill operator in Aliquippa plant is framed by his work in another of Spiegel's documentary photographs made for Jones & Laughlin. Company's picture consultant, Roy Stryker, was his mentor on steel assignment.

Isaac Stern, famed American violinist, was photographed by Spiegel backstage at Pittsburgh's Syria Mosque, during warm-up for a concert. A 13-year veteran as bassoonist with the Symphony, Spiegel is now official photographer.

Courtesy Jones & Laughlin Steel Corp.

←
Critic and composer Virgil Thompson, who was a guest conductor with the Symphony last season, was caught at a moment of intense concentration during rehearsal. Again, Spiegel used an 85-mm lens to "move in" on subject.

Worker on ingot molds in J&L Pittsburgh plant was shot in profile under dramatic lighting. All Spiegel's steel pictures go into company's extensive photo library, and some are used in public-relations magazine, Steelpix.

A roundup of

35-MM cameras under $100

These models offer luxury features at bargain prices

There was a time when the 35-mm user faced a sort of Hobson's choice when getting a camera. He could either take an ultra-deluxe model or an economy model. One had everything; the other, nothing but the bare essentials. Today's photographer, however, has an amazing array of 35-mm cameras to choose from in the lower- and medium-priced range which, for quality and convenience, approach and sometimes equal the most expensive cameras now on the market. In a sense, the Cadillacs of yesterday have become the Chevrolets of today. Interchangeable lenses, coupled film and shutter-wind, rapid-winders, built-in flash, are all part of the lower-priced world of today. Bob Schwalberg, gourmet, raconteur, and judge of fine cameras (among other things), has termed this upgrading the "revolt of the mediums."

Manufacturers, both here and abroad, have introduced many new models and more come out every week. These range from comparatively simple cameras with slow lenses (*f*/4.5 or less) to versatile reflexes and rangefinder models with *f*/2 lenses and deluxe operating features. With such an overwhelming assortment to choose from, it is difficult to make a choice but there are several criteria which can be used to decide upon a camera. Generally, the basic factor is price. The prospective owner decides what he wants to spend for a camera and then investigates the possible choices in that price range.

The first point to look for is the lens,

Here is a representative list of cameras now available. This is not a complete listing since new cameras are continually being introduced.

CAMERA	PRICE	LENS SPEED	SHUTTER	FLASH SYNCH	FOCUS	FILM WIND	SPECIAL FEATURES
Ansco Memar	$39.50	3.5	1/25-1/200	X	Manual	lever	Self-Timer
Ansco Super Memar	69.50	3.5	1-1/300	MX	Rgfdr	lever	
Ansco Super Regent	89.50	3.5	1-1/500	MX	Rgfdr	knob	LVS shutter
Akarex III	79.95	2.8	1-1/500	MX	Rgfdr	lever	
Aires 35III	99.50	1.9	1-1/500	MFX	Rgfdr	lever	Focusing from 20 inches to inf.
Argus C-3	69.50	3.5	1/10-1/300	MX	Rgfdr	knob	Interchangeable lenses
Argus C-4	84.50	2.8	1/10-1/300	MX	Rgfdr	knob	
Argus C-44	99.50	2.8	1/10-1/300	MX	Rgfdr	knob	Interchangeable lenses
Bolsey Jubilee	79.50	2.8	1/10-1/200	X	Rgfdr	knob	Coupled exposure calculator
Bolsey Explorer	47.95	2.8	1/25-1/200	X	Manual	lever	
Bower 35	52.50	2.8	1-1/500	MX	Manual	knob	
Braun	79.50	2.8		MX	Rgfdr	lever	Interchangeable lenses
Compax	19.95	6.3	1/25-1/100		Manual	knob	
Certo 35		2.8	1-1/500	FX	Rgfdr	knob	
Classic 35		2.8	1-1/250	X	Manual	knob	
DeJur	42.50	2.8	1/25-1/200	X	Manual	lever	
Diax IIb	99.50	3.5	1-1/500	MXF	Rgfdr	lever	Interchangeable lenses
Edinex	49.50	2.0	1-1/500	MX	Manual	knob	Uncoupled rangefinder
Edinex IIIS	67.50	2.0	1-1/500	MX	Rgfdr	knob	Removable back
Edixa D	59.95	2.8	1-1/300	MX	Rgfdr	lever	

CAMERA	PRICE	LENS SPEED	SHUTTER	FLASH SYNCH	FOCUS	FILM WIND	SPECIAL FEATURES
Galileo Condoretta	47.50	4	1-1/300	FX	Manual	knob	
Galileo Condor I	79.95	3.5	1-1/500	FX	Rgfdr	knob	
Graphic 35	87.50	2.8	1-1/300	MFX	Rgfdr	knob	Push-button focusing
Iloca Quick B	79.95	2.9	1-1/300	MX	Rgfdr	knob	
Kalimar B	44.50	2.8	1/5-1/300	X	Rgfdr	lever	
Kodak Pony 135 C	33.75	3.5	1/25-1/300	FM	Manual	knob	
Kodak Signet 40	65.00	3.5	1/5-1/400	F	Rgfdr	lever	
Konica II	89.75	2.8	1-1/500	MFX	Rgfdr	knob	
Lordomat	99.50	2.8	1-1/500	MX	Rgfdr	knob	Built-in exposure meter, universal viewfinder
Lordox		2.8	1-1/300	MX	Manual	knob	
Minolta A	49.95	3.5	1-1/300	MX	Manual	lever	
Olympus	69.95	2.8	1-1/500	MFX	Rgfdr	lever	
Pax	49.95	3.5	1/25-1/150	X	Rgfdr	knob	
Paxette 1 B	36.95	2.8	1/25-1/200	XF	Manual	knob	Built-in extinction-type meter
Paxette II M	73.87	2.8	1-1/300	MX	Rgfdr	knob	Accessory lens components
Photrix	49.50	2.9	1-1/300	MX	Rgfdr	knob	
Realist A	42.50	2.8	1/25-1/200	MX	Manual	knob	
Realist B	69.50	2.8	1-1/300	MX	Rgfdr	knob	
Regula Cita	99.50	2.8	1-1/300	MX	Rgfdr	lever	
Ricoh 500	69.95	2.8	1-1/500	MX	Rgfdr	trigger	
Samoca	29.95	3.5	1/10-1/200	MX	Rgfdr	knob	
Soligor 45	19.95	4.5	1/25-1/100	XF	Manual	knob	Uncoupled rangefinder
Spartus 400	15.95	6.3	1/50		Manual	knob	
Super Baldina	69.95	2.8	1-1/300	MX	Rgfdr	lever	
Super Dollina	99.50	3.5	1-1/500	MX	Rgfdr	knob	
Tower 50	29.00	2.8	1/25-1/200	MX	Manual	lever	
Tower 51	56.50	2.8	1-1/300	MX	Rgfdr	lever	
Voigtlander Vitessa	99.50	3.5	1-1/500	MFX	Rgfdr	plunger	
Voigtlander Vito B	68.75	2.8	1-1/300	MFX	Manual	knob	
Ward 35	32.95	2.8	1-1/300		Manual	lever	
Welti	79.50	3.5	1-1/500	MX	Manual	knob	
Windsor	59.95	3.5	1-1/200		Rgfdr	knob	
Zeiss Ikon Contina Ia	49.00	3.5	1-1/300	MX	Manual	lever	
Zeiss Ikon Contina IIa	75.00	2.8	1-1/300	MX	Manual	lever	Built-in exposure meter
Zeiss Tenax	89.50	3.5	1/500	MX	Manual	trigger	Takes 50 exposures 1 x 1 inch
SINGLE-LENS-REFLEX CAMERAS							
Asahiflex IIA	99.50	3.5	1/2-1/500	FX	Reflex	knob	
Astra 35	95.00	2.0	1/2-1/500	FX	Reflex	knob	
Columbia 35	99.50	2.8	1/2-1/500	FX	Reflex	knob	
Exa	99.50	3.5	1/25-1/500	FX	Reflex	knob	
FX 55	84.50	2.8	1/2-1/500	FX	Reflex	knob	
Rival 35	59.50	2.8	1/2-1/500	FX	Reflex	knob	
Soligor 35	59.95	3.5	1/25-1/200	FX	Reflex	knob	
Tower 24	98.50	2.4	1/20-1/500	FX	Reflex	knob	

both as to speed and quality. Some lower-priced cameras have faster lenses than cameras selling for more, but speed is not always a bargain. The faster a lens is, the better its design and construction must be and that costs money. Many lenses have three elements and are cheaper to make than those using four or more elements, but there is apt to be some loss of quality at the wider openings. At speeds of f/2.8 and f/2, the designer requires more elements to enable him to correct various aberrations and improve sharpness. Some of the best f/2.8 lenses have five elements while six or more is not uncommon in f/2 lenses. A good rule is to get a slower lens in a lower-priced camera. They cost less to make and can be made better. With fast films of today, a 3.5 lens is equal to an f/2 of a few years ago.

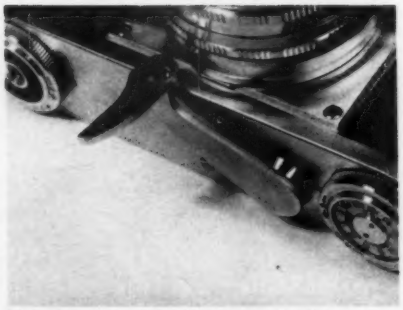
A few of the cameras, including the single-lens reflexes, in the "under $100" class offer interchangeable lenses. By mounting the shutter behind the lens, it is possible to replace the standard lens with a complete long-focus lens (for telephoto effect) or a wide-angle lens. The cost of a complete outfit, including the accessory lenses, comes to much more than $100 but the total cost will still be less than one of the deluxe 35-mm cameras with an f/2 or f/1.5 lens. (An exception is the DeJur D-1, which offers a 3-lens outfit, normal, wide-angle, and long-focus, for $99.50.)

An important feature of any camera is the method of focusing. If possible, get a camera with a coupled rangefinder or with reflex groundglass focusing since it is almost impossible to get consistently sharp pictures by "guess" focus. When working at close distances or at the wider apertures, depth of field is measured in inches and an accurate method of focusing is essential. Many of the eye-level cameras have rangefinders combined with viewfinders so that viewing and

These are some of the features found in under-$100 cameras

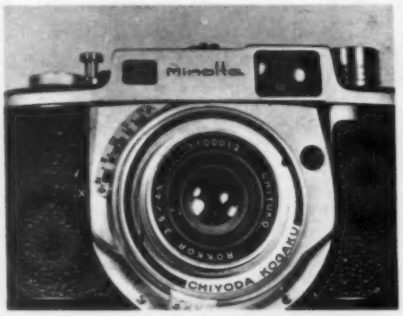
Knob wind is most common method of advancing film. On some models, shutter release and film counter are interlocked, preventing double exposures and giving accurate film count.

Lever wind is featured on many new cameras. It advances film and resets the shutter in a one- or two-stroke operation, being slightly faster than conventional knob wind.



Trigger wind is the newest development in this class. Found on a few cameras, it is extremely fast but may not be as comfortable as other methods, especially if user has small hands.

Combined range- and viewfinders use a single eyepiece for both focusing and viewing. This eliminates the need to shift from one window to another when taking pictures.



Coupled rangefinders are used on most non-reflex cameras over $75. Offering quick, accurate focus, they are a necessity when working with fast lenses or at close distances.

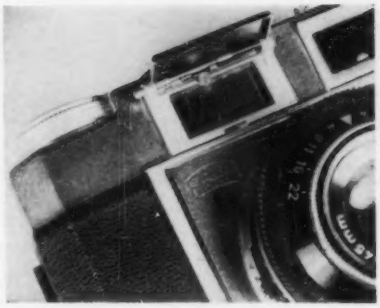
LVS (light value scale) shutters simplify exposure settings by using one coupled control for both lens and shutter. Changing shutter speed automatically adjusts lens opening.

focusing can be carried out in one operation without shifting the eye from one window to another.

Another feature coming into widespread use is the rapid winder which advances the film and cocks the shutter in one operation. Some of these are in the form of trigger mechanisms, but the most common form is a lever which is operated with one or two strokes. How convenient any of these are depends upon the individual preferences of the photographer. For some, a lever at the top of the camera is easier to use, while others find a trigger more satisfactory.

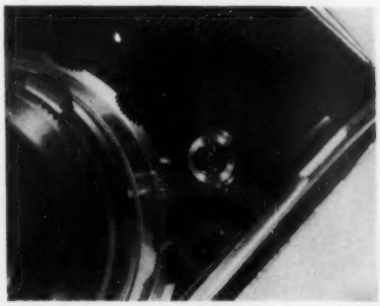
In the final (*Continued on page* 89)

Single-lens reflexes are among the most expensive cameras in this group but offer extreme versatility with groundglass focusing and a wide assortment of interchangeable lenses.



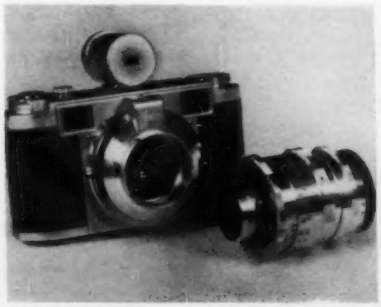
Exposure meters, precise and compact, are being built into many new cameras. Of great value in color work where film latitude is limited, they require care for best results.

Rapid-rewind lever found on some models facilitates rewinding to permit faster film changes. With this new method, a 36-exposure roll can be rewound in just a minute.

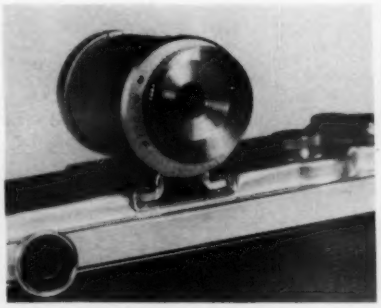


Built-in flash synchronization is found on virtually all cameras today. Some accept electronic flash or gas-filled bulbs only (X) but nearly all take all types of flash (MFX).

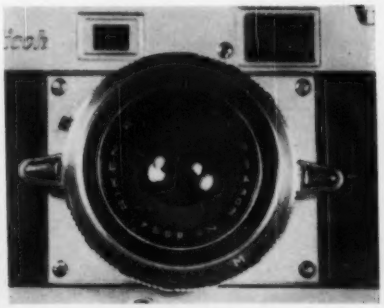
Film-reminder knobs indicate the type film used in camera and if camera is loaded or empty. Some, more elaborate, give additional data, but all have similar appearance.



Interchangeable lenses mounted in behind-the-lens shutters are new feature, combining versatility with economy. Complete outfits cost less than one deluxe 35-mm camera.



Special finders are required when using accessory lenses. These show field of view of lenses used and compensate for parallax by means of a foot scale adjustment.



Twin focusing levers, found on a few cameras, are somewhat more convenient than usual single lever, allowing steadier focusing and reducing need to fumble around lens mount.

The Kodak BULLETIN

40 CU, 3" Flash,

—how to use the rodeo on the video to tell about the new Signet 40 . . . synch for antique cameras, and a $31.00 reason why not . . . prints by the mile 10 inches wide . . . darkroom box for child development . . . how a film can be both faster and slower . . . and how to balance *all* the negatives on new indoor-outdoor Kodacolor Film

Signet 40, lip sync

Serious amateur photographers speak their own specialized language. You've already read the technical story of the new Kodak Signet 40 Camera in a recent Bulletin. Here, condensed from a Kodak TV commercial, is the "man-in-the-street" translation:

The video runs through CU (close-up) glamor shots of the camera alone, camera in a man's hands, camera in a girl's hands, shots of a rodeo, woman's face, man and woman beside a sports car, CU of camera with finger pointing to those famous red dots, CU of man flicking that convenient thumb lever to wind the film, a screenful of the surprisingly low $69.00 price, and so on.

Accompanying this is audio, either lip-synchronized or background "voice over," which says: "Kodak announces its newest color-slide camera, the Signet 40 . . . first camera designed to keep pace with the new films and new flashbulbs you've been reading about . . . with it you'll get striking pictures . . . faster action shots . . . close-ups from as little as two feet away . . . it's so light, so smart, you'll step out in style wherever you wear it . . . and you'll step out with confidence, too; it has every modern feature . . . for example, you don't *wind* the film

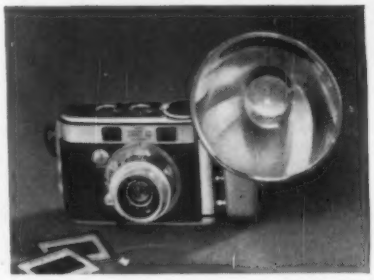
—just" (and he gives a few flicks with the thumb lever) "like that...it's the top value in its field, and most stores offer it for $6.90 down."

Which, as a matter of fact, is a pretty good summary for people who don't know an exposure index from a coupled rangefinder—and who wouldn't sit still anyway to hear about all the 40-or-more technical features that make the Signet 40 a bargain—including flash unit and two reflectors. Handled one yet? Your Kodak dealer has them now, unless his last order is already sold out.

The new flash trend

We're delighted at the way people are taking to the new, compact "midget" flash units—especially since our mirror-finish Kodak Lumaclad reflectors, teamed up with M-2 bulbs, made the "midget" units practical.

Secret of this magic combination, which gives equal light from a smaller bulb in a smaller reflector at lower bulb cost, is not just the almost-perfect efficiency of the Lumaclad reflecting surface. Equally important is the fact that the curve of a mirror can be designed to give almost-perfect concentration of the



light within the area covered by your lens—with minimum "spill" and no "hot spot."

The Super-M 40 Flasholder that comes with the new Kodak Signet 40 Camera is an especially ingenious adaptation of the midget-flash idea. You get two quick-change reflectors—a 3-incher, shaped for peak efficiency with the pecan-size M-2 bulbs, and a 4-incher, specially tailored for the walnut-size 5 and 25 bulbs. Both fit on the same neat, compact body (see above). And it's all included in the $69.00 camera price.

Synch for heirlooms?

Now and then someone writes us: "I have a very fine old Kodak camera, made about 1915 (or some such year.) It takes good pictures, but how do I fix it for flash shots?"

The sensible answer is: "Why bother to? Instead, buy a modern $26.50 Kodak Duaflex IV with Kodar *f*/8 lens, add a $4.50 Kodalite Flasholder—and now you have *two* good cameras, probably for less than you'd spend trying to adapt the heirloom."

For flash snapshots, we doubt if there's ever been a family-type, family-priced camera to beat the Kodak Duaflex *f*/8. It has that big brilliant reflex finder (perfect for indoor shooting), focuses to 3½

feet, has a color-corrected lens with settings from *f*/8 to *f*/16, has double-exposure prevention, gets 12 shots to a 620 roll, and is a joy to use indoors or out. Handle one, next time you're at your Kodak dealer's, and you'll see why we're so enthusiastic.

Faster slower films

Can one film or plate be both faster *and* slower than another? Yes. For instance, some months ago we delivered three dozen very sensitive *Kodak Spectroscopic Plates, Type 103a-F* for use with the world's greatest telescope on Palomar Mountain in California. These plates are far better, far faster than, say, Kodak Tri-X Film, when they're given a 50-hour soaking in the feeble trickle of billion-year-old photons from a constellation at the far end of our universe. But for snapshots at typical *camera*-shutter speeds, or for ultra-short strobe exposures, they're not nearly as fast as Tri-X. We mention this in order to point out again, for the umpteenth time, that every Kodak film (or plate, or print paper) is specifically tailored to give you the best combination of characteristics for the field in which you'll use it. This adds up to the most quality and best performance for your money.

Filters for Kodacolor Film

When we brought out the new dual-purpose "indoor-outdoor" Kodacolor Film, we specified two light sources—

30x40" Type C

daylight and clear flash. This is just hotsy-totsy for the snapshot public, but a great many advanced workers want to use other light sources, without getting negatives that vary all over the lot. So use these filters or the exact equivalents:

Daylight, use *no* filter. Clear flash (3800K), use *no* filter. With photofloods (3400K), use a Kodak Wratten 82A. With 3200K studio bulbs, use a Kodak Wratten 82C. (The correct exposure index for the new Kodacolor with photofloods and 82A is 20; with the 3200K bulbs and 82C, 16.)

Electronic flash is a special case. It approximates daylight. The only catch is, the negatives *look* for all the world as if they had been exposed with clear flash bulbs. So, to avoid the possibility of their being printed to the wrong color balance, use a Kodak Wratten Filter No. 85 over the camera lens. Chances are you'll be happier with the prints.

Clip and save this. Or, memorize it.

Prints by the mile

In our discussions of the inexpensive, versatile Kodacraft Roll Film Tanks ($2.95), Kodak D-76 Developer (36 cents in size to make a quart), Kodak Dektol Developer (78 cents in size to make a gallon), and Kodak Medalist Paper ($2.45 for 25 sheets 8x10), we sometimes forget that some people have to do things in a bigger way.

Here, for instance, is a gadget Kodak makes for photofinishers, who roll out those millions of vacation snapshots of

the family in front of the family car in front of Yellowstone Park. It's called the Kodak Continuous Paper Processor, Model 4A. You can have one for $5,850.00, if you need it. However, be careful. This gleaming stainless-steel monster will turn out 30,000 snapshot-size prints a day . . . and will process Kodak Medalist and Ektalure papers in a 12-inch-wide roll at 5 feet per minute, all day long.

We thought you'd like to see the other side of the print-making picture. Incidentally, the Kodak chemicals and paper this device uses are of exactly the same quality you get in home-darkroom sizes from your Kodak dealer.

Child Development

If you gave your small boy and/or girl a camera or camera outfit for Christmas, he and/or she should be ready now to start learning how to develop film and make prints. Of course, you can use your own darkroom equipment for teaching, but this necessitates the usual "don't touch anything unless I'm here," which takes away a good part of the fun. A better solution is one of the $9.95 Kodak Photo-Hobby Outfits, or a $16.95 Kodak

De Luxe Photo-Hobby Outfit. The De Luxe Outfit includes a good all-metal contact printer, which you probably intended to buy anyway, but have kept putting off. Buy it for the small fry, and maybe you can get permission to use it now and then.

Big safelights

A home photo-lab with big ceiling safelights is much more pleasant—softer lighting, no gloomy corners. Every so often, someone asks us if it's safe for him to build his own enclosure to take one of our big Kodak Safelight Filters. Answer: Yes, *if* you provide for adequate ventilation and heat radiation, don't jam the safelight filter into place with no room for *expansion*, and keep the wattage down to an appropriate level. The usual mistake is to fit the filter to an unventilated wooden box (wood is a fine heat-insulator) and put in too big a bulb. Naturally, the filter heats up and cracks (which is a dirty way to treat the best safelight filters you can get). A better way is to make a capacious metal box, as we do. Your dealer can supply you an 8x10-inch Kodak Safelight Filter for $4.25; a 10x12-incher for $5.25, in most series.

Salon sizes in Type C

Some months back, we reported that Kodak Color Print Material, Type C, was available only in 8x10—unless you needed $50 worth. Times have changed. Demand for big sizes of Type C has grown to such a point that you can now have it in *all* the salon sizes (and larger) in packages as small as ten sheets.

New schedule, 10-sheet packages: 11x 14, $7.95; 14x17, $12.10; 16x20, $16.10; 20x24, $24.05. Also, if you want to Type-C-muralize the whole living-room wall, you can get it 30x40 inches, $59.75 for 10 sheets.

Same sizes are also available in 50-sheet packages; but remember that Type C requires refrigeration until you use it. (After printing, those big beautiful glowing color enlargements will warm up the whole house.)

Fact finding

Everything in photography is a challenge —to your technique, skill, judgment, originality, imagination. That's what makes it interesting: setting up problems, finding answers, learning techniques.

Common sense and correct exposure data go a long way toward solving most problems. The basic Kodak handbooks such as "This is Photography" ($2.75), "How To Make Good Pictures" ($1), and "How To Make Good Movies" ($2) provide many answers. Special guides such as "The Complete Book of Lighting" ($2.95) provide others. Solid works such as the 2-volume Kodak Reference Handbook, Color Handbook, Professional Handbook ($4 a volume) offer a fund of reliable data. All these are available from your dealer; some of them belong on your bookshelf.

Prices include Federal Tax where applicable and are subject to change without notice.

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For those who require accurate exposure readings under extremely poor lighting conditions, the low-light sensitivity of the meter can be boosted 400% by use of the SEKONIC Light Amplifier Attachment. An exclusive feature of this plug-in booster is that it is perfectly matched to any and every SEKONIC 'Leader Deluxe' without factory adjustment.

See the SEKONIC 'Leader Deluxe' at your dealer's – you're bound to agree that it's the best buy in exposure meters today!

Compare these features with those of the highest-priced exposure meters:

- Dual-range versatility
- Legible, direct-reading dial for speedy operation
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- Choice of reflected and incident light readings (incident light attachments supplied with meter and amplifier attachment)
- Small, compact, lightweight
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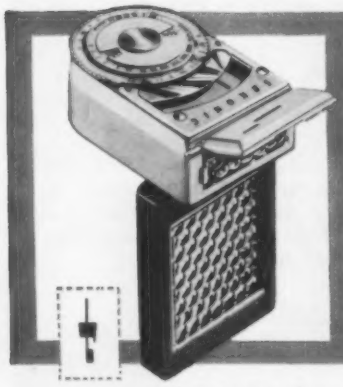
- Made by Sekonic Electric Co., Tokyo, Japan



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The Case for Two Cameras

(*Continued from page* 35)

one minute instead of waiting until his film is processed. A photographer who does work for a small-town paper can use a Polaroid camera to supplement his regular equipment, for pictures which happen too late to allow normal processing. Many papers supply their correspondents with these cameras so they can have news pictures without maintaining an elaborate darkroom.

The Robot, and similar cameras which are adapted for rapid-sequence photography, are also very useful, especially to a cameraman who likes sports or who does industrial work showing production sequences. The Leica (Models IIIb and earlier) and Praktina can be fitted with accessory motors, while other cameras have rapid winders to allow quick operation.

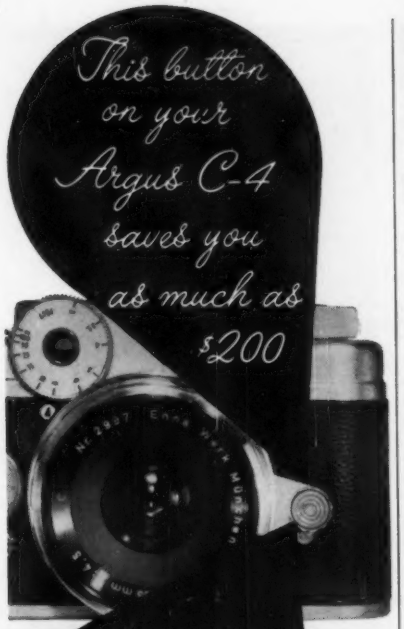
For the ultimate in candid cameras, sub-miniatures using 16-mm film are available. Extremely small and light, these jewel-like instruments, not much larger than a package of gum, can get pictures when all cameras are taboo. A variety of films, both black-and-white and color, and various accessories, adapt these cameras for a wide range of work. Models in this class include the Minox, the GaMi, and the Minicord.

Perhaps the most specialized of all cameras is the wide-angle camera such as the Panon and the Panoram. These cameras take in an angle of view starting from 120 degrees up. For the architectural or nature photographer who must cover large areas in one photograph these cameras can serve a need not met by any other type of instrument.

How can you get another camera without going broke? One way is to get a low- or medium-priced camera for your second camera. For example, if you want a 35-mm camera just for certain types of pictures, there is little point in getting the best camera available. There are many excellent values in the lower-priced models which achieve their economy at the expense of complicated gadgets rather than quality. Similarly, if you are getting a reflex, there is no need to get a fully automatic model when a semi-automatic camera will serve at half the price.

Another method is to get a used camera. Fortunately for the average buyer, a used camera is hardly ever like a used car, prettied up to hide a lot of headaches. Photographers being a fickle lot, their trade-ins keep camera stores supplied with used cameras that are, in some cases, hardly distinguishable from a new camera. Under careful use, a good camera will last almost indefinitely and there is many a good picture left in a used model. When buying, check carefully (an article on *How to Buy a Used Camera* appeared in the March 1956 issue of POPULAR PHOTOGRAPHY) and insist upon a money-back trial period. Many camera stores allow ten to fourteen days for this, and also give a year's guarantee.

A third way to ease the bite is to get a new but discontinued model camera. These are not always available but with



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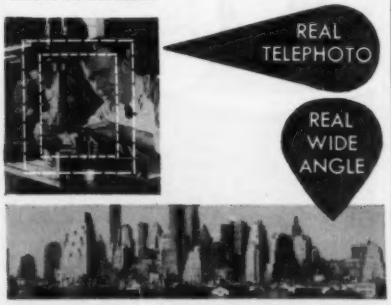

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competition among manufacturers increasing, the new models are coming out almost as often as automobile models and most dealers offer substantial reductions in order to clear their shelves of the older models. The main difference between the older and the current model may be only slight, such as having X synchronization instead of MX. Or it may be more basic, such as a new type of film transport. Check to make sure that the missing feature is not one that you will need.

To find these discontinued models, check the dealer advertisements. Or ask your own dealer about older-model cameras that he might have in stock. In some cases, discounts of up to 50 percent may be offered. Incidentally, the price differential between former and current models applies in the used-camera market too. But unless you want the lowest possible price, get as recent a used camera as possible. Besides the chance of having had less use, it is a better investment and keeps its value longer. Cameras are a major investment and should you have to sell one, the resale of a late model used camera entails less loss, since you would get the same price regardless of whether you bought his equipment new or used.

Take some of your pictures out and look at them. Were you able to get what you wanted to get with a minimum of difficulty and improvisation. Do your pictures show what you wanted to show or has the idea behind the photograph been lost because your camera was not equal to the job. Here is a close-up of a flower which might have been good except that the camera could not get close enough. The flower turned out a tiny ball in the center of a mass of foliage.

This sports shot would have been a winner if the subject had not been a fuzzy blur because the top shutter speed was not fast enough to stop the action. And this portrait would have been perfect but for an odd expression on the subject's face that could not be seen in the tiny viewfinder. These are typical indications that your camera is not adapted to the type of work you want to do.

There are, of course, many more combinations possible. The ones covered here were used to illustrate some of the versatility gained by a two-camera outfit. While certain types of cameras were used for illustration, this is not meant to imply that other types of cameras are unsuitable. However, the other types of cameras are, in a sense, compromises, trying to get the advantages of two types of cameras. The folding roll-film camera with a coupled rangefinder is an attempt to combine the speed of a 35-mm model with the negative quality of a larger model. Smaller press and view cameras attempt to get a greater degree of portability without losing the picture quality of the prototype. Pick your second camera as carefully as you did your first, fitting it into your own pattern of photography. By now, you know which pictures your first camera makes it easy to take and which pictures are difficult. Pick the second camera to remove the difficulty and you will find that the new camera more than holds its own. Instead of an added expense, it will be an added pleasure.—

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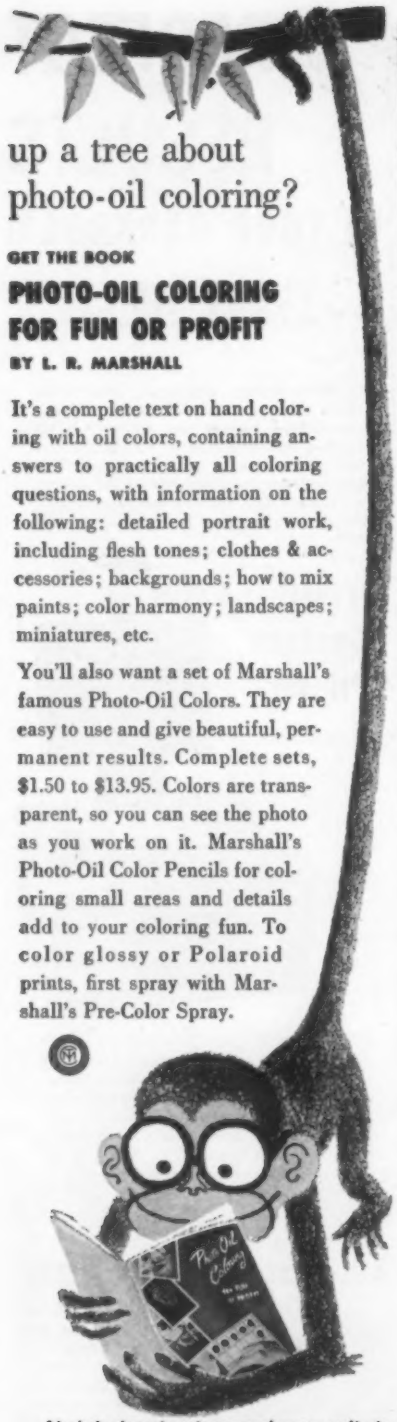

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NEW BOOKS

ADVENTURING ON PUGET SOUND, The Northwest Adventure Series, photographs by Bob and Ira Spring, text by "By" Fish. Published by Superior Publishing Co., 2809 Third Ave., Seattle 11, Wash. Paper bound, 6½ x 9, illustrated, 69 pages, $2.25.

Number Two in the series takes the Spring brothers to the highlands and lowlands of Puget Sound where they report on the photographic and vacation possibilities. Complete technical data is included.

COLOUR PRINTS, by Jack H. Coote, Published by Focal Press, Distributed by Rayelle Publications, 5700 Oxford St., Philadelphia 31, Pa. Cloth bound 5 x 7½, 327 Pages, $4.95.

In this up-to-date expanded version of an earlier book, Mr. Coote provides detailed descriptions of color print-making techniques as well as specific information on the handling of widely used American and European films. Careful organization, along with drawings and graphs, help clarify a difficult subject.

IMAGE ARRANGEMENT, by Louise Haz, APSA, ARPS. Published by the Haz Book Company, Pittsburgh, Penn. Cloth bound, illustrated. 106 pages, $3.95.

In today's harsh world of available-light candid shots, composition as such tends to be forgotten, if not disdained. In this gentle book, Louise Haz has gathered material from the notes of her husband Nicholas Haz, one of the finest pictorialists and teachers of photography who ever lived. Here are shown in succinct completeness the elements which make a good picture. Some of it may seem strange to most photographers because the subject matter is new, but a study of this book will show them that (to paraphrase Moliere) their pictures had composition all along. This book will tell them whether it is good or not and what they can do about making pictures out of snapshots.

UNDERWATER PHOTOGRAPHY SIMPLIFIED, by Jerry Greenberg. Published by Seahawk Products, P. O. Box 1157, Coral Gables, Fla. Paper bound, illustrated, 30 pages, $1.

An easy-to-understand manual for the novice underwater photographer, it deals with both black-and-white available-light work and color in the explanation of how to make good underwater pictures. Especially helpful is the section on analyzing one's first efforts.

EXTRACLASS ACTIVITIES in Aviation, Photography, and Radio for Secondary School Pupils, by Willis C. Brown. Published by U. S. Department of Health, Education and Welfare; available through Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Paper bound, illustrated, 48 pages, 25 cents.

Office of Education Bulletin 1956, No. 11 deals with three selected extraclass activities and their place in modern education in relation to technological progress. The section on photography discusses the school camera course and club in terms of contribution to the scholastic community and individual development. Activities and a suggested bibliography are included.—

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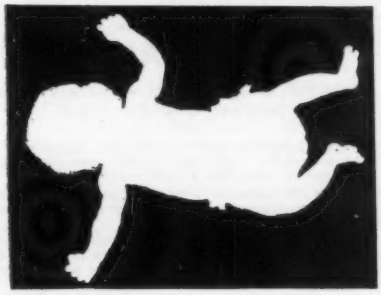
Life-Size Photograms

(*Continued from page* 41)

light, of course, prevents registering any subject movement; and, the brighter your light, the better the contrast, which is precisely what you are trying to achieve: a silhouette. Either conventional or electronic flash can be used to provide this light source in two ways: (1) by covering the reflector completely with a piece of cardboard having a small aperture, about a quarter of an inch in diameter, in the center, or (2) by covering the flashbulb or flashtube itself with aluminum foil, making an opening in the foil with a pencil point. When operating your



Photogram of new baby's silhouette was made by laying him right on 14x17 sheet of enlarging paper and exposing with point source of light. Paper is developed in normal way.

light source (at a distance of about 10 feet), be sure that this aperture is directed at the subject. The pictures are best made at night to insure total darkness, except for a safelight.

To avoid getting any outline of tacks or tape used in hanging on the final print, use tape folded into loops, sticky side out; you can thus hang the paper anywhere.

The photograms are processed in the darkroom like any normal print. If you prefer a black silhouette on a white background, contact-print the photogram after it has been washed and dried.—▶

Hope for Faulty Negatives

(*Continued from page* 60)

ing hardener, easily prepared by you.

KODAK SPECIAL HARDENER SH-1

Water	16 oz
Formaldehyde (about 37% solution by weight)	2½ drams
Sodium carbonate (monohydrated)	90 grains
Add water to make	32 oz

Step 3: Rinse negative.

Step 4: Immerse negative for 5 minutes in fresh acid fixing bath.

Step 5: Wash negative for about 35 minutes in running water.

After hardening you may dry the negative, unless you intend to proceed immediately with the corrective treatment. If so you will, of course, omit the presoaking step, since the negative will already be quite wet.

The first of the four kinds of faulty negatives (which should cover just about

MEGALUME 1

MEGALUME 2

MEGALUME 3

Megalume

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Megalume 3 is the only flash unit with METERED LIGHT to insure uniform exposures every time the camera is used throughout the life of the battery. This feature permits longer useful battery life and, consequently, greater economy of operation . . . Megalume 3 is completely equipped to work on A.C., 4 "D" cells, or high-voltage battery . . . No extras to buy or connect . . . Compact and light weight . . . Includes a universal camera bracket and comes with a handsome genuine leather case.

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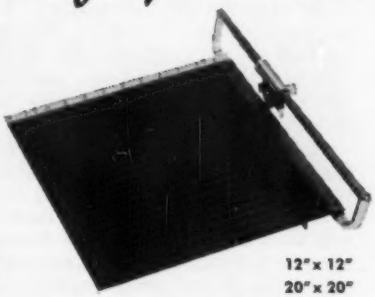

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all those that will plague you) I will show you how to tackle it:

The too-thin negative: The details will all be visible, but there won't be enough density to produce a good-quality print. The negative of a forest scene, on this page, illustrates those characteristics as does the drawing below. The latter shows the theoretical cross section of this negative; the columns indicate the density, the relationship of the highest column to the lowest column, the degree of contrast. Since all the columns are low, this indicates little density and little contrast. These are the qualities we want to gain.

The remedy: Victor Intensifier. This is a proportional intensifier that will increase both density and contrast. Available in several sizes, the 4-oz package is sufficient for small negatives, making 4 oz of solution. Dissolve the powder in the amount of water specified on the container.

Step 1: Presoak the negative (unless already wet).

Step 2: Immerse negative in intensifier solution and agitate continuously. When desired density is reached, remove from tray. This may be as soon as in 10 seconds for slight intensification. The action *can* continue for 5 minutes, when it will reach completion. Victor is a powerful intensifier and long treatment will result in considerable density gain. It also may result in a yellowish-brown over-all stain on the negative, but this will cause no harm.

Step 3: Wash negative in running water for about 10 minutes, then dry.

If the dried negative shows colored stains, they may be removed easily with the following procedure: Dissolve 4 oz of hypo crystals in 16 oz of water. After presoaking the negative, quickly immerse it in this solution for 5 seconds, or until the stain disappears. Be sure not to prolong the hypo bath, otherwise it will remove the effect. (It is for this reason that the hypo bath can also be used to treat over-intensified negatives). After immersion in hypo, wash the negative in running water for about 35 minutes. The intensifier can be stored in a well-stoppered brown bottle for re-use. It will last for several weeks.

To show the effect of intensification, I cut the thin negative in two and intensified one half only. Then I placed the two halves side by side and photographed them by transmitted light (as I did all the other negative illustrations). The improvement is readily seen in the right half of the negative. The drawing below shows the improved cross section of the negative. Compare it with the "before" drawing to the left. The columns are now higher, the shaded portions denoting the increased density. Since, the more density that existed at any part of the negative, the more density was added, this means that intensification was proportional. This also means that intensification with this particular agent has also increased the contrast of the treated negative, shown by the greater difference between the height of the highest and lowest column in the improved negative.

The too-dense and too-flat negative: As illustrated, there is too much all-over

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density in this problem negative, the details are barely visible, and there is no contrast to speak of. Again, the graph below the illustration shows the theoretical cross section of this negative. The columns are high (indicating much density) and nearly all of equal height (indicating little contrast).

The remedy: Kodak Farmer's Reducer. This is a "cutting" reducer that "shaves off" an even layer of density from the emulsion, regardless of the original density of the negative. It removes as much density from the highlights as from the shadows. It comes in a packet containing two aluminum-foil envelopes. The contents of each is dissolved separately in 16 oz. of water. One solution is yellow, the other clear. Kept in separate bottles, these stock solutions will last for several weeks.

Step 1: Presoak negative.

Step 2: Mix equal parts of the two stock solutions and quickly immerse negative in it. Agitate continuously and watch progress of reduction that takes place. If sufficient reduction is not reached in 5 minutes (which is unusual), discard the solution and mix a new batch from the stock solutions. The useful reducing life of the mixed solution is only about 10 minutes at the most.

Step 3: Rinse.

Step 4: Immerse negative for 5 minutes in a fresh acid fixing bath.

Step 5: Wash in running water for about 35 minutes, then dry.

The results show much less density and somewhat more contrast in the treated negative. The drawing below represents the cross section of the improved negative. The shaded areas show the amount of density removed; since there is now a greater difference between the height of the highest and lowest column, increased contrast is indicated. In the drawing of the cross section of the original high-density image, the proportion between the highest and lowest column was 1:1¼. In the improved cross section, the proportion between the highest and lowest column was 1:2. Thus contrast has been increased while density (in an all-over amount) has been removed from the emulsion.

The too-dense negative with normal or slightly-higher-than-normal contrast: The drawing below the example graphically describes the cross section of this problem negative. High black columns denote great density; yet the wide difference between the highest and lowest column indicates adequate, or near adequate, contrast.

The remedy: Kodak Reducer R-5. This is a proportional reducer that removes more density from the very dense areas (highlights) than from the less-dense areas (shadows).

Step 1: Presoak negative.

Step 2: Make up the following solution:

STOCK SOLUTION A

Water	32 oz
Potassium permanganate	4 grains
Sulfuric acid, dilute solution*	½ oz

* To make a dilute solution of sulfuric acid, take one part concentrated acid and, with caution to avoid its contact with skin or clothing, add it slowly to 9 parts water with stirring. *Never* add the water to the

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STOCK SOLUTION B

Water	96 oz
Potassium persulfate	3 oz

Now mix 1 part Stock Solution A with 3 parts Stock Solution B. Agitate negative in this mixture until sufficient reduction has taken place. Discard mixture after use.

Step 3: Rinse.

Step 4: Dissolve ¼ oz of sodium bisulfite in 24 oz water and agitate the reduced negative in this solution until the negative clears.

Step 5: Wash film for about 35 minutes in running water, then dry.

The improved results may be seen in the left half of the illustration; there is now much less density, but still about the same normal contrast as before treatment. The drawing below the illustration shows the cross section of this reduced negative. The shaded areas represent the density removed by the reducer. Note that more density has been removed from the densest areas than from the less dense areas. The relationship of the highest column to the lowest remains unchanged, however, meaning that the contrast of the treated negative has been virtually unaffected. In the original high-density image (see drawing), the proportion between the highest-density column was 1:3. In the reduced image, the proportion is the same: 1:3. If a negative with higher-than-normal contrast is reduced in Kodak Reducer R-5, the contrast will be somewhat lessened.

The too-dense and too-contrasty negative: The drawing describes this example of a faulty negative: extremely-high black columns, denoting heavy density, and a great difference between the highest and lowest column, in other words, extreme contrast.

Remedy: Kodak Persulfate Reducer R-15. This is a superproportional reducer that removes much more density from the very dense areas than from the middle densities, while it barely touches the thin areas.

Step 1: Presoak negative.

Step 2: Prepare the reducer:

STOCK SOLUTION A

Water	32 oz
Potassium persulfate	1 oz

STOCK SOLUTION B

Water	8 oz
Sulfuric acid, dilute solution	½ oz
Add enough water* to make	16 oz

* See warning and instructions above for making and handling sulfuric acid.

Mix two parts Solution A with one part Solution B. Be sure to use only glass, plastic, hard rubber, or unchipped enamel trays for mixing and using this reducer. Immerse negative in reducer and agitate it continuously. Check the reducing action often. Discard solution after use.

Step 3: Rinse.

Step 4: Immerse negative in fresh acid fixing bath for 5 minutes.

Step 5: Wash negative for 35 minutes in running water, then dry.

Note the results of this treatment in the left half of the example. The extremely-dense highlights have been considerably reduced, the less-dense shadow areas reduced to some degree, while the very thin

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shadow details have been little affected by this superproportional reducer.

This reaction is repeated in the drawing beneath the negative illustration. The horizontally shaded areas represent the densities removed during treatment. Much more density has been removed from the areas where previously there had been little density. This has resulted in a decrease in difference between the highest density column and the lowest, therefore a decrease in contrast.

The procedures I have outlined above are simpler to do than to read about. Follow them well and the results will be good. Your photo-supply store has all the chemical ingredients called for or can get them for you.

The drawings have not been made to be scientifically accurate; they are simplified to show graphically what the different treatments accomplish with the most-common faulty negatives.

The shot at lower-left corner of page 60 shows how I photographed the negatives by transmitted light, by placing them in front of the cold-light head from an Omega enlarger. This way you can see for yourself the effects resulting from the use of the different remedies.—

35-MM Cameras Under $100

(*Continued from page* 79)

analysis, personal preference is the deciding factor in choosing any camera. A camera, like a gun, has a "feel" all its own, and it is much easier for a photographer to get good pictures with a camera that feels right than with one that seems to be all knobs and levers. Most stores give a trial period (usually ten days) so that one can try a camera before making a final commitment. Use this time wisely, taking pictures under all conditions and using all the controls. It is only by picking the right model and learning to use it that the photographer receives full value from these modern more-for-your-money cameras.—

Photograph by David Sutton

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CAMERA CLUBS
by Whit Hillyer

At the start of the current season, *Oregon Camera Club* took a big step forward by abolishing the "Best Ten" rating in its print shows. As any regular reader of this column might have suspected, this move has my hearty approval, and the reason I'm all for it is summed up in the words of Gerald H. Robinson, editor of *Oregon's* monthly bulletin "Hypo Drippings." I quote Brother Robinson herewith:

". . . We have become less concerned with the number of ribbons awarded to a particular member and more interested in the quality of the entire show. Our object is to raise the standards of photography in the club, and it may be that we have flattered ourselves into believing that enough people are sufficiently interested in photography to want to create in that medium to the best of their ability solely for the end result—better pictures. . . ."

Oregon still has judges, who decide simply which prints are in the show and which are out. The individual viewer of a show then may decide, if he wishes, which prints are "better than others," if he so desires. Following the judging, a capable photographer evaluates the prints, pointing out strong points and weaknesses. Thus the educational aspect of print competition is retained.

This is a healthy concept, and one which I sincerely hope will gain wider acceptance. I've certainly no quarrel with the selection of a "Best Ten" prints or slides or movies where the competition is world-wide or covers several states, a club council, or a large metropolitan area. You have to draw the line somewhere when there are hundreds of thousands of entries involved. But at the local club level I feel that we can advantageously shuck off some of the formal rating of artistic work and, as the man says, create good pictures solely for the purpose of doing so.

If this lack of a competitive stimulus, with points or ribbons at stake, tends to lower the quality of work submitted, then we're only kidding ourselves when we call photography an art form. We are award gatherers more than we are thoughtful users of a medium, and we might as well face the fact.

Let's save the ribbons for next year's gift wrapping.

Australian Slide Exchange

After reading an item in the June column, Roy B. Olsen of Brooklyn dropped a line to the *Leichardt Camera Club* of Sydney, Australia. Roy reports having heard from *Leichardt's* secretary Ted Wilson, to the effect that the club is compiling a set of color slides relating

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to Sydney and the area in a 100-mile radius around it. The slides, together with a written description of each, are to be sent to a club in the United States. Wilson has other Sydney clubs joining in the project, and would like to hear from U. S. clubs which might wish to exchange slide shows of a similar nature. Write to Ted Wilson at 50 Moore St., Leichardt, Sydney, New South Wales.

Here's a Real Club Project

Patterned after similar projects in San Francisco and Columbus, Ohio, the annual Schenectady Week-end of Photography has been inaugurated by the *Schenectady Photographic Society*. At that time all club members are turned loose on the city to give it really complete photographic coverage. To avoid duplication of effort, topics are assigned or chosen. Proof prints are brought in the following month, and from these are selected a number to be made into finished prints for a big local exhibit.

Schenectady also has been successful with its Twenty-five Mile Contest, which includes pictures taken within a 25-mile radius of the center of town. This affair is planned to stimulate these "who can't journey to Kuala Lumpur," as one member puts it.

Officers of newly formed Capital District Association of Photographers in Industry, Schenectady, N. Y., comprised of members who earn at least half of his or her income from industrial photography, are, seated: George Burns, Burns Photography, Inc., and Don Folts, General Electric; standing, left to right: Edward Kennedy, Ken Fuglein, Bob Hoffman, and Don Bell, all of General Electric.

We hear that the *Golden West Camera Club*, mentioned in this column when the group started operations three years ago, now has 100 members. Despite its size, the club prefers to operate and be known as a "small-town" outfit. Strictly for the average amateur—visitors always welcome. A Chicagoan who read the original item here is moving west this spring and has taken out membership in *Golden West*. Two Montanans joined as a result of the item also. You can reach this club through W. A. Perine, 5911 38th Ave., S.W., Seattle 6, Wash.

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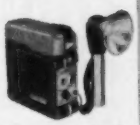

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POLAROID PHOTOGRAPHY PERKS UP PARTY

By B. F. MARCH

Have you ever thrown a Polaroid picture party? If you haven't you probably never met Phil Davis of Kew Gardens, New York.

Davis is an amateur photographer with a desire to use his Polaroid Land Speedliner Camera to entertain his friends.

Here's how his parties work. Davis invites a number of friends to his home for a get-together. He readies his camera, loads it with Polaroid Professional Land Film (ASA 200) and attaches his bounce flash bracket. Then he goes to work. Polaroid prints of each guest are taken during the course of the evening and taped to their drinking glasses. This easily identifies each person's glass and provides much interest. Later, when the hostess is ready to serve, they are removed from the glass and used as place cards on the table.

Group shots taken in the course of the evening are posted on the wall so that anyone can order as many additional prints as desired.

To vary the evening's entertainment here are some more Polaroid projects you can do.

Set up life-size cardboard figures with openings for your friends' heads. As the guests pose behind the cutout take their picture and hand them the finished print as a memento. Cutouts of cannibals are best after supper. Eskimos are especially good in the summer; can-can girls, tight-rope walkers, and magicians are good all year round.

Another Polaroid party idea requires each guest to bring his own Polaroid and draw assignments for the "Scavenger hunt without tears." Object is to bring back a picture of, let's say, a policeman and his parking tickets. Where objects of the hunt are supposed to be particular people, rules demand that the picture be autographed.

You can play charades with your Polaroid, too. Use it as your guests act out their assignments. Prints are then posted on a wall for judging.

A good guessing game called "Toes of the Town" involves taking pictures of people's bare feet and having others identify their rightful owners.

Perking up a party with pictures can be accomplished with any type of camera. However, shooting them and showing the finished picture approximately one minute later adds to the interest. In addition, the display of the Polaroid-Land prints as they are taken is one of the best antidotes to a party that for some reason never gets off the ground. Polaroid parties are not soon forgotten since everyone has a souvenir to take home that very night!—

Polaroid equipment is ideal for group shots. Use #5 flashbulbs and set camera at #6.

To personalize your guests' drinking glasses trim faces from Polaroid Land Prints, tape on.

Guests display their own drinking glasses. Later print is used as place card on table.

After posting Polaroid prints on wall, host takes orders for pictures made during evening.

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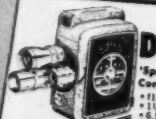

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FOR WOMEN ONLY

By **HELEN AINSWORTH** *as told to THOMAS J. KRANER*

Helen Ainsworth, vice-president of Romson Productions, is the only active, full-time professional woman producer of motion pictures in Hollywood today. She and her partner, actor Guy Madison, hold a six-picture co-production contract with Columbia Pictures.

Romson's first production Reprisal, *starred Madison and is in current release. The second,* 27th Day, *will be out in March.*

Before launching her present company, Miss Ainsworth spent four years as West Coast head of National Concert Artists Corporation. Later she opened her own theatrical-talent agency which led her to discover such stars as Madison, Howard Keel, and John Raitt. In 1954 she served as an associate producer on Five Against the House.

POPULAR PHOTOGRAPHY *invited Miss Ainsworth to tell would-be or active woman home-movie photographers how to succeed in making amateur motion pictures. Here is what she has to say:*

For a long time men have felt that the world of motion-picture photography was their own exclusive province and resented and resisted any intrusion by members of the opposite sex.

Today, more and more women are finding that movie-making is not wholly sacred to their entry and that womenly intuition is often advantageous to a film.

Potentially women are in a position to produce better home movies than men. Their role as homemakers has much to its advantage. Being home more often than her husband, a woman has more opportunities to shoot children and some of the events that occur during the working day.

However if there's a movie camera at home it's probably considered in the domain of her husband. If this is true there are several ways of wrestling this hold away from him without inviting divorce.

Approach the situation cautiously. If you feel you might hurt his prestige to the point of not being able to live with him, stay in the background and "tend to your knitting."

Now for those who would like to be camerawomen, I'd like to go over some pitfalls to avoid and some avenues of approach you can pursue for better personal relations.

One way to really get in your husband's good graces as a photographer is to take some pictures of him. Shoot him while he's out playing golf, bowling, or just mowing the lawn. This is your chance to let flattery get you somewhere.

If your photographer husband visualizes himself as another Cecil B. DeMille, and regards his motion pictures as something short of classics, you'll have a tough time competing with him, let alone getting a chance to borrow his camera. Easiest way to penetrate his world is to make yourself useful by writing shooting scripts, making titles for his productions, designing sets, or providing sound for

(*See text continuation on page* 106.
Illustrations are on page 98.)

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f2 Schneider Xenon, LV scale MXV Sync. Built-in exposure meter. Cpld rangefinder. Regular 190.00. 13.50 case, our price 6.75. 9.00 Flash, our price 7.75. Total Combo list 212.50. Our special $132.00. **116.95**

ALL LATEST 1957 MODEL 1.45 post & ins

SIGNET 40
Complete with flashgun. f3.5 Ektanon. Regular 69.00. Our special BRAND-NEW..... **49.95** 8.50 case, our special 6.80

SIGNET 35
Complete with case and flashgun. f3.5 Ektar. Regular $1.00. Our special BRAND-NEW..... **65.50**

All 1.45 post & ins ea order

BRAND-NEW 1955 DISCONTINUED
EXA VX
LENS SINGLE REFLEX CAMERA WAIST LEVEL SPORTSFINDER

Interchangeable lenses; finders. M-X synchro shutter. Without lens.

1.25 post & ins — BRAND NEW **39.95**

Same with Penta Prism rangefinder instead of waist level finder, add $19.50.
Camera with f2.9 lens, New.....49.95
Camera with f2.8 lens, click stop diaphragm.....53.95

$5.00 DOWN—IMMEDIATE DELIVERY

400mm f5.5 MEYER TELE-MEGOR
Pre-Set Diaphragm. For Exakta, Pentacon. Formerly..199.50
BRAND-NEW, 119.50

For Exakta, Praktica, Astra, etc. For Hasselblad and other 2¼x2¼ add $30.00.
Lenses shipped express.

400mm f5.5 TELE-ASTRA Pre-Set Diaphragm (as illustrated) BRAND NEW **99.50**

250mm f5.5 Meyer Tele-Megor.....67.95

10% Down—Immediate Delivery

ONLY 10% DOWN
CONVENIENT PAYMENTS

Easy budget payments. Select camera, include note giving: age, occupation, 3 references. Subject prior sale. Add postage and insurance.

NEW EXCLUSIVE PURCHASE PLAN
Choose your camera in the condition YOU desire. Column A-1 is used, but LIKE-NEW cream puff condition. B-1 is definitely used. YOUR CHOICE.

35mm CAMERAS

	A-1	B-1
Alpa 7, f1.8 coated		285.00
ARGUS C-3, Case and Flash, A-1 42.50		
Argus C-4, f2.8 CRF, M-X		38.75
Bolsey C, f3.2 coated, Sync	46.25	37.50
Canon IV f1.8	189.50	149.00
Contaflex, f2.8 coated	87.50	75.50
Contessa, f2.8 coated	84.95	
Contax IIA, f2 Sonnar, B-1 .....128.50		
Graphic 35, f3.5 Case and Flash	50.95	43.25
Kodak Signet, f3.5	49.00	35.50
Kodak Retina IIA, f2		62.95
Konica III, f2	89.00	
Kodak Retina IIIC, f2	137.50	103.50
Leica IIIA, f2 Summar	88.50	69.00
Leica IIIF, f1.5, A-1 .....229.00		
Leica IIIF, f2 Summicron	202.00	164.00
Nikon S-1, f2	188.00	149.50

MOVIE EQUIPMENT

8mm B & H 220, f2.5 ctd.	36.50	19.50
8mm B & H Sportster, f2.5	39.95	36.00
8mm Revere 40, f2.5	62.50	47.50
8mm Revere 84, f1.9 Tur.	94.50	79.50
500W B&H Monterey 253, A-1 .55.00		
500W B & H Regent	109.00	67.50
750 W De Jur	99.50	67.45
750W Keystone K-109V, Case	99.50	69.50
750W Revere 90, Case	76.50	61.50

SLIDE PROJECTORS

300W Argus Automatic, Case	45.50	29.50
300W Golde Reflex 2¼, Case	61.00	45.50
300W Revere 553, B-1 .....48.50		
300W TDC Mainliner, Auto	42.50	26.50
500W Revere 555		55.90
500W Revere 888, B-1 .....60.50		
500W Kodaslide Signet	50.00	42.50
500W LaBelle 75, Case	106.95	91.50
500W TDC Robmatic, Auto, Case	94.50	79.50

The above listing is published as a fair price guide. Not all items are necessarily in stock, at all times in both A-1 or B-1 condition. ORDER EARLY!

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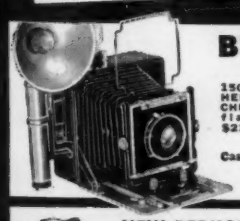

4 x 5 SPECIAL
150mm (6") f4.5 COATED STEINHEIL UNOFOKAL COMPUR-SYNCHRO PRESS Coupled Rangefinder, flashgun. Value $215.00. BRAND NEW **147.95** 1.50 post & ins
Case 9.95
Same with 135mm f4.5 Steinheil 139.50. 1.50 post & ins

2¼ x 3¼ DELUXE
105mm f4.5 Coated STEINHEIL PRO-LENS
Compur-Rapid Synchro Shutter. Coupled rangefinder, flashgun.
BRAND NEW **119.00** 1.50 post & ins

NEW REDUCED PRICE
AMIFLEX II

Sharp f3.5 coated lens. 1 second to 1/300th SYNCHRO shutter. Sold only with case, 24.45. BRAND NEW **19.95** 1.50 post & ins
Flash 3.50 IMMEDIATE DELIVERY

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Compact Unit for Multi-Flash Work
Trigger many flash in unison without connecting wires. Use only two B batteries. Regular 52.00 each (reflector & battery extra).
3 for 43.50
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90mm f6.8 coated
LEITMEYER WIDE ANGLE

COMPUR-RAPID SYNCHRO, 1 second to 1/400th. For all 4x5 and 3¼x4¼ Press. Regular 49.50.
BRAND NEW **19.95** 85c post & ins
Lensboard & mounting (specify) 2.50

8mm MOVIE TELE AT REDUCED PRICE
1½" f1.4 AMITAR

Fits all cameras. Coated, focusing mount. Click stops. Regular 75.00.
BRAND NEW **19.95**
For B&H, add 2.95
7.5mm f1.4 Wide Angle (7 element)..34.95
3" f1.9 (16mm Tele)...27.50
Case 75¢ 65¢ post

50% DISCOUNT FAMOUS SPEED FLASH

Fits ALL cameras. 70 watt/sec. Complete with battery pack (see below for battery price) formerly 54.50.
BRAND NEW **26.95**
Set of Long-Life (4/67½v) batteries, only 6.90 2.25 post & ins

35mm ASTRAFLEX 35

f2.8 coated ZEISS TESSAR
Zeiss Prismascope
Bulb & Strobe sync. Shutter speeds to 1/1000.
BRAND NEW **88.50**
Case 9.75 Flashgun 8.50
1.25 post & ins

DISCONTINUED MODEL
AUTO EXACTA
f2.8 AUTOMATIC WESTANAR

22 speed SYNCHRO shutter. Interchangeable lenses. Famous features. Used BUY NOW **99.50**
New Case 10.50 1.50 post & ins

EXAKTA 66 f2.8 ZEISS TESSAR in PRE-SET DIAPHRAGM

SYNCHRO shutter; interchangeable lenses. Absolutely like-new condition. Some used, some demonstrators. **159.85**
With factory guaranty & import certificate.
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FOR WOMEN ONLY continued from page 96

Sequence by John Manzari

Here's an example of what a homemaker can do with a camera while her husband is at work. Lighting consisted of two photofloods: one aimed over general area the little girl worked in; other bounced off white wall and moved as child's position changed. By having girl completely absorbed in making popcorn, the photographer, John Manzari, got excellent candid quality in his pictures.

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4x5 Crown F:4.7 Rfdr., pre 1956, brand new... $147.50

Ann. Speed With Rfdr. Flash	
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4x5 F:4.7 Lens	85.95
Pacemaker Crown 23, F:4.5	98.00
Pacemaker Speed 45, F:4.7	162.50
Linhof 23, Xenar F:3.5	225.00
Linhof 45, F:4.5	193.95
BRAND NEW 4x5 B&J View with Xenar F:4.5	77.00
BRAND NEW 5x7 B&J View	58.50
80mm Wide Field Ektar, synch	48.00

SUPER HAPO 35m/m

the 'Hit' of Germany's Photokina

BRAND NEW $399.5

- Fast F:2.8 coated lens
- Coupled Rangefinder
- Compur Rapid VX
- Built-in Self-timer
- Rapid Advance Lever

regular $79.50

BELL & HOWELL 70DR

3-lens Turret 16mm Camera

- 1" F:1.9 standard lens
- 3" F:2.5 telephoto
- 17mm F:2.7 W.A.
- Matching Viewfinders.

USED $286.50

B&H 172-A, Twin-lens 8mm Magazine regular and telephoto lenses & matching viewfinders .....USED $113.50

HASSELBLAD

2¼x2¼ Reflex focal plane shutter, Ektar F:2.8 ctd. pre-set.

$192.50 used 'MX' synch., interchangeable magazine

same outfit with 135mm F:3.5 pre-set Telephoto lens and case $284.50

Rollfilm Magazine for Hasselblad $39.50

AUTOMATIC EXAKTA VX

Latest Brand New $47.50

- Single flash post
- Improved shutter
- Body lock
- New Exposure counter

and your old Exakta VX body for body

$77.50 and your Exakta V

$97.50 and your Exakta I or II

pending inspection

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35mm Lithagon F:35 W.A.L.N.	39.00
40mm Meyer F:4.5 W.A.L.N.	19.95
50mm Westanar F:2.8 automatic	39.50
50mm Auto-Xenon F:1.9 automatic	98.00
58mm Biotar F:2 automatic	96.00
75mm Primoplan F:1.9 pre-set, NEW	68.50
135mm F:3.5, pre-set, NEW	37.50
135mm F:2.8 ultra speed, pre-set, NEW	47.75
180mm Tele-Picon F:5.5, pre-set, NEW	45.00
250mm Tele-Picon F:5.5, pre-set, NEW	50.00
400mm Tele-Picon F:5.5, pre-set, L.N.	79.95
Prism Finder	17.50

GRAPHIC 35

Complete with case & flash

- F:3.5 ctd. lens
- Synchro shutter
- Cpld. Rangefinder

$43.25 USED

Telephoto & W.A. lenses $14.95 ea.

MINOLTA AUTOCORD

$52.75 USED

- Fully autom.
- MX synch.
- Selftimer

List $99.55

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Argus C3, case and flash	69.50	34.95
Canon IV-S2, F:1.9 Rfdr	285.00	106.95
Contax II, Sonnar F:2	.....	63.95
Contax III, Sonnar F:2	.....	65.95
Contax IIA, Sonnar F:2	[illegible]	128.95
Contax IIIA, Sonnar F:1.5	[illegible]	171.50
Exakta [illegible] autom.	.....	89.50
Exakt[illegible] Tess F:2	241.00	128.00
Exa[illegible] Biot[illegible]	336.00	189.50
K[illegible]ma[illegible] synch	124.50	53.50
[illegible]dak [illegible] synch	29.75	9.75
[illegible]dak [illegible], Ektar [illegible] Rfdr	75.00	35.75
[illegible]dak Retina IIIC[illegible] Ex. Met.	190.00	103.50
[illegible]a III, Ha[illegible]on F:2, FMX.	119.50	64.95
Leica III[illegible], Rfdr	.....	68.95
Leica IIIC, F:2, Rfdr	.....	89.00
Leica IIIF, F:2, synchro Rfdr	336.00	138.25
Minox IIIS, F:3.5 synch	139.50	72.00
Praktina, Biotar F:2 autom	297.50	176.00
Robot Royal, F:1.9, Rfdr	295.00	123.50
Robot 'Star,' F:2.8 'MX' synch.	79.00	.....
Voigtlander Prominent F:1.5	270.00	114.50
Voigtlander Vitessa L, F:2.8	139.50	79.00
Voigtlander Vito IIA F:3.5	54.50	30.00
REFLEX & ROLLFILM CAMERAS		
Exakta 66, Tess F:2.8	319.50	158.75
Graflex Super D 3x4, autom.	[illegible]	98.00
Kalloflex F:3.5 synch	[illegible]	64.50
Kodak [illegible]on, F:3.5 [illegible]	[illegible]	73.50
Kodak [illegible]alist IIa [illegible]	.....	99.25
Mi[illegible]a [illegible]	99.50	52.75
Mi[illegible]lta [illegible] exp. meter	124.50	69.75
[illegible]aroid [illegible]	89.75	38.50
[illegible]chf[illegible] F:3.5 ctd.	29.95	15.95
[illegible]llflex V, Xe[illegible] F:3.5 LVS	124.50	68.75
[illegible]lleiflex Auto Tessar F:3.5	.....	62.00
Rolleiflex [illegible], Xenar F:3.5	.....	55.00
Rolleiflex Xenar 3.5 LVS	187.50	119.50
Rolleiflex Tessar 3.5 LVS	202.50	129.50
Rolleiflex 2.8D LVS	272.50	184.50
Soligor 66, F:3.5 synch	99.50	58.00
Super Ikonta B, Tess 2.8	139.00	60.00
Super Ikonta BX, Tess 2.8	163.00	74.95
Voigtlander Bessa II, F:3.5	124.50	56.25
MOVIE CAMERAS & PROJECTORS		
B & H 220, 10mm F:2.5	39.95	19.75
Bauer 88B F:1.9, Exp. meter.	139.50	72.00
Cine Kodak Mag. F:1.9	149.50	51.95
Cine Kodak Brownie F:2.7	37.50	16.95
Revere Mag. F:2.5	99.50	45.95
Revere 84, Turret, F:2.5	122.50	46.00
Wollensak 53, 3 lenses	199.50	108.00
B & H 253 'Monterey' 500W.	[illegible]	41.00
B & H 'Regent' 500W, case	[illegible]	85.75
Keystone [illegible]00 latest, case	[illegible]	53.50
Keystone [illegible]9, splice	[illegible]	69.75
Kodak [illegible]ie, case	62.00	33.25
Rev[illegible] 500	[illegible]	43.75
Re[illegible]	149.50	61.50
B & H Au[illegible] Mag. F:2	174.95	36.95
B & H [illegible] F:1.9	.....	139.50
Cine Kodak Mag. [illegible] F:1.9	.....	49.00
Cine Kodak Re[illegible] F:1.9	179.50	86.00
Mansfield [illegible], 100'	38.75	.....
Pathe Super 16, F:1.9	489.50	211.95
Revere Mag. 16, F:1.9	182.50	66.75
Revere Turr. 100', F:1.9	194.50	123.75
Victor IV, Turret W.3 lenses	278.00	91.25
Revere 48, 750W	160.00	68.75
Kodak FSION Sound	548.00	128.00
Victor Model 40, Sound	520.00	106.95
B&H 'Utility' Sound proj	449.95	118.00
B & H 202C, magnetic sound.	719.50	387.50

INVENTORY SALE!

MAMIYA 6, 2¼x2¼, F:3.5 ctd. Cpld. Rfdr. synch. BRAND NEW $49.50

AUTO MAMIYAFLEX, F:3.5 ctd. synch., fully automatic, BRAND NEW $52.75

Soligor 35, single lens. Reflex F:3.5 ctd. synch. USED $15.95

5½" Ilex F:4.5 ctd. lens, Acme full synchro shutter, BRAND NEW $42.50

1957 ROLLEI, F:3.5 and F:2.8 with built-in Light Meter

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8x30 center focus 17.25

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all coated, liteweight, shock-proof. Add 10% Fed. Exc. Tax

EXPOSURE METERS

BRAND NEW DEM. MODELS

FR with Light Magnifier	7.95
G.E. PR—1, reg. 32.50	19.95
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SIXTOMAT X-3, reg. 29.95	19.25
SEKONIC with case & chain	6.50
WESTON MASTER III, latest	22.00
WESTON MASTER II, used	10.95

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Tessar F:2.8 ctd. "MX" Synch-automatic Diaphragm with B.C. flash and close-up lens. Used $89.50

Contaflex II, Exp. meter $107.50

Auxil. Telephoto or W.A. lens $14.95 Each

WOLLENSAK 43

8mm 3-lens Turret

With 13mm Raptar F:1.9

9-in. F:1.9 W.A. 32.5mm

F:1.9 tele built-in filters.

$99.50 BRAND NEW

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latest, MX synch. with NOKTON F:1.5 ctd. lens BRAND reg. $364.00 NEW $214.95

CONTAX IIIA,

latest, Exp. meter, with NOKTON F:1.5 ctd. lens BRAND reg. $394.00 NEW $244.95

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Stereo Realist, F:3.5, Rfdr.	59.95
Revere Stereo, F:3.5, Rfdr.	68.50
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Reg. 33.75 Kodak Pony 135C Camera f:3.5 ..... 26.95
Reg. 75.00 Kodak Signet Camera f:3.5 ..... 59.50
Reg. 65.00 Signet 40 Camera f:3.5 and Flash 51.50
Reg. 89.50 Graphic 35 Camera f:3.5, Case, Flash 67.50
Reg. 99.50 Graphic 35 Camera f:2.8, Case, Flash 75.00
Reg. 119.50 Ansco Super Memar f:2 ..... 94.50

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Reg. 27.50 General Electric PR-1 ..... 19.95
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Reg. 32.50 Weston Master III 23.50
Reg. 16.95 Weston DR w/Case 12.95
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Reg. 59.50 Kodak Signet 300W, Blower 45.00
Reg. 72.50 Kodak Signet 500W, Blower 54.95
Reg. 64.95 Brumberger 2¼ sq. 300W, Blower, Case 52.50
Reg. 99.75 Constellation w/Auto. Changer and Timer 74.95
Reg. 89.75 Constellation w/Auto. Changer and Remote 67.95
Reg. 67.75 Constellation w/Auto. Changer 50.95

MOVIE CAMERAS

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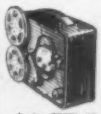
Reg. 37.50 Brownie Movie f:2.3 ..... 29.50
Reg. 44.50 Brownie Movie f:1.9 ..... 32.95
Reg. 79.50 Brownie Turret f:1.9 ..... 62.50
Reg. 129.50 Kodak Medallion f:1.9 ..... 97.50
Reg. 1195.00 Cine Kodak II, f:1.9 ..... 875.00
Reg. 279.00 Kodak K-100, f:1.9 ..... 210.00
Reg. 315.00 Cine Kodak K-100 Turret, f:1.9 ..... 239.50
Reg. 59.95 Keystone Capri K-25, f:1.9 ..... 47.95
Reg. 87.95 Keystone K-28A Turret f:1.9 Tele Lens 69.95
Reg. 99.95 K-33X f:2.5 w/meter 79.95
Reg. 109.95 Keystone K-42X f:2.5 w/meter 87.95



MOVIE PROJECTORS

Reg. 62.00 Brownie 300W Projector 46.50
Reg. 74.50 Brownie 500W Projector 55.00
Reg. 115.00 Kodak Showtime 8mm Projector 500W, f:1.6 ..... 85.00
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Reg. 275.00 Kodascope Royal Projector 750W, 16mm 200.00
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Reg. 99.95 Keystone K-100, 500W Proj. w/Case 79.95
Reg. 169.50 Keystone K-108, 750W Proj. w/Case 134.95

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	Reg.	Sale
3 rolls 35mm Anscochrome 20 exp.	5.55	4.70
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1 pkg. 35mm Anscochrome Easy-Loader	9.95	8.45

TAPE RECORDER SPECIAL

Reg. 249.95 Ampro Hi-Fi Two Speed 187.50

24 HOUR DISCOUNT QUOTATIONS

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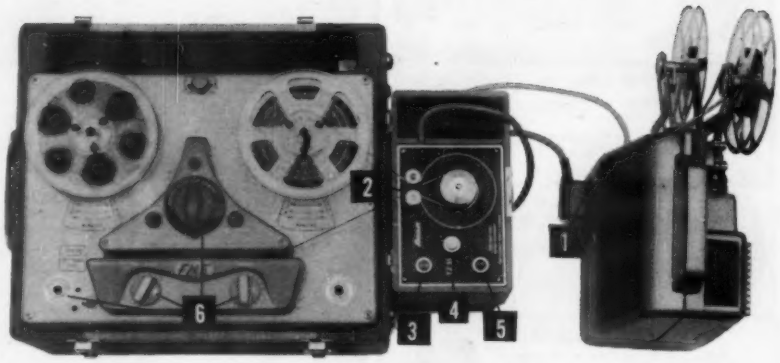
618 12th St. N.W., Washington 5, D. C.

30 DAY MONEY BACK GUARANTEE

New: 8-MM SOUND SYSTEM

Photographs by Harvey Shaman



Complete 8-mm sound system consists of tape recorder (any make can be used), Bauer sound-coupling device, and Bauer T10 projector. Here's how it is set up: **1** Plug attaches to projector from coupling device. **2** Tape is placed around regulating wheel of coupling device. **3** Button for slowing down tape if film should accidentally be out of synchronization with tape. **4** Button stops tape. **5** Button for speeding up tape. **6** Regular controls on tape recorder are used for recording and playing back the tape. When shooting film, use tape recorder as you normally would.

A new sound system—one utilizing standard tape recorders—is being offered amateur motion-picture makers by Eugen Bauer Company of Stuttgart, Germany. The system consists of: Bauer T10 projector ($179.95); Bauer sound-coupling device ($89.95); and most any tape recorder now on the market.

Here's how the system works:

For lip synchronization. Tape recorder is used during shooting. Subjects being photographed talk into the microphone; picture and sound are recorded at the same time.

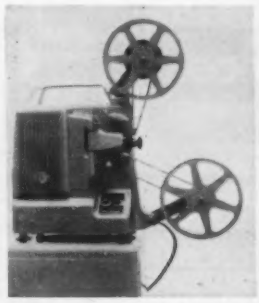
In showing film, tape recorder and motion-picture projector are both plugged into the sound-coupling device. A thin metallic strip of tape is placed at the beginning of the tape. The film in the projector is lined up so scene and sound coincide. When the metallic strip runs through the coupling device it automatically starts the projector.

Should sound and picture go out of synchronization for some unforeseen reason, a speed-up button or slow-down button can be pressed in order to resynchronize sound and picture.

For narration and background music: By using metallic strip, tape starts projector. Narration and music are added as you sit and watch the picture. When playing film back, metallic strip again starts projector and assures picture sound-synchronization.

The system's outstanding advantage is that amateurs may use the high-quality sound provided by most tape recorders. However, like most sound systems today, careful recording and shooting procedures are necessary for best results.

The Bauer T10's new features include: *1* Use of 100-watt projection lamp with 500-watt illumination volume. *2* A 180-degree swing-on gate and lens mechanism which speeds loading. *3* A newly designed projection lens produces a 30 x 40 image at but 14 feet.—▶



Narration (left) or actors' voices can be put on tape during shooting and later added to film. Full lip synchronization is possible. Bauer T10 projector (far left) is new model with a unique light-projection system.

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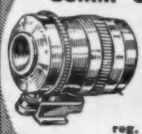

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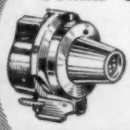

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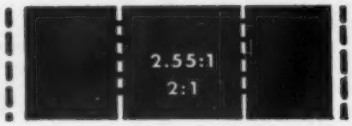
WIDE-SCREEN ADDENDA

Since the publication of *Wide-Screen Dictionary* in the December, 1956 POPULAR PHOTOGRAPHY, many readers have indicated their interest in this new dimension in motion-picture photography. Their letters asked some important questions and suggested some new additions.

In our discussion of the five amateur wide-screen processes, Filmorama, Kinoscope, Pictoscope, Vidoscope, and Vistascope, one, Panavision, was omitted due to a lack of information.

Here is the Wide-Screen Dictionary addenda.

PANAVISION



Inventor: Robert Gottschalk and Panavision, Inc.

Screen width-to-height ratio: 2:1 to 2.55:1

Camera, lenses: Superama-"16": for all 16-mm cameras and projectors with a fixed compression ratio of 2:1 and a screen width-to-height ratio of 2.66:1. Panatar "16", a 16-mm variable anamorphic projection lens utilizing a prismatic system which can be varied from 1.5:1 compression ratio (width-to-height ratio of 2:1) to 2:1 compression ratio (2.66:1 width-to-height ratio). Ultra Panavision, a variable, anamorphic, prismatic projection lens for 35-mm theater projection. The lens can be used for projecting any "squeeze" ratio from 1.33:1 to 2.55:1 and all "squeeze" ratios between these two extremes.

Film size: 16 and 35-mm.

Screen: curved or flat.

Cost of lens: Superama-"16", $169.50; Panatar "16", $195; Ultra Panavision, $450 per pair. The Ultra Panavision projection lens is sold in pairs for theater installation. Dist., Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.

Now, let's consider some reader questions:

Q. What is the difference between screen width-to-height ratio and compression ratio?

A. The first, screen width-to-height ratio, concerns the dimensions of the final picture which appears on the screen before an audience. The second, compression ratio, concerns the power of an anamorphic lens to "squeeze" a scene that is before it.

Screen width-to-height ratios can be changed by masking out during the projection process, however, the compression ratio (or "squeeze" power) of an anamorphic lens always stays the same.

Q. What screen width-to-height ratio is CinemaScope currently using?

A. 2.35:1 to 2.55:1. This variation occurs because not all prints use the same sound system and therefore the sound

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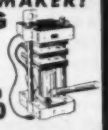

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8x10	SWSM, 4	100	2.05
8x10½	SWSM, 1	144	1.25
8x10½	LWFSM, 3-4	100	1.50
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track takes up more or less room according to which system is used. From one to four sound tracks can be placed on a print.

Q. I have always thought that Cinerama had a greater screen width-to-height ratio than 2:1. What elements combine to give this illusion?

A. Individual Cinerama frames are six perforations high instead of the usual four. When the three Cinerama film strips are projected simultaneously, a screen width-to-height ratio of 2:1 results. The angle of coverage of the camera lenses is 146 degrees wide and 55 degrees high. Cinerama, therefore, gives an impression of being wider than 2:1. The screen used is 51 feet wide by 25 feet high.

Q. What laboratory work is required in making Superscope prints?

A. Superscope is shot like any other non-wide-screen film except that the cameraman composes his shots with the wide screen in mind. After processing the standard negative is printed with a 2:1 area optically cropped out and "squeezed" through an anamorphic lens. The reasons for doing this, according to the inventors, is to get the best possible quality.

Q. Where can I get my 16-mm films enlarged to 35-mm for CinemaScope-type theater projection?

A. There are many laboratories which provide this service. Consult your local camera dealer or Precision Labs, Movielab, DuArt, and Consolidated Labs, all of whom are located in New York City.—▶

HELPFUL HINTS

Accident Prevention

Photographers making outdoor night shots can help safeguard against accidents by coating the back of flash reflectors with bright silver-colored paint, then adding small strips of red or white luminous or reflecting tape. The tape, which also can be applied to tripod legs, flash guns, and other accessories, is inexpensive, and usually can be purchased in hardware stores and shops that sell automobile accessories.—*Sterling Marcher, Los Angeles, California.*

Neat Labeling Method

Adhesive tape on which identification has been typed provides a neat method of labeling darkroom jars, bottles, and other items. To type the desired information on the material, pieces of tape are cut to the desired lengths and placed on a sheet of old photographic film or cellophane, which, acting as backing, will roll easily into the typewriter. When typing has been completed, the sheet is removed from typewriter, cut into sections with scissors, then the typed adhesive is peeled off each section of backing and used on the items to be labeled. The rolls of tape (which should not be confused with transparent adhesive) are available in several widths; the material will adhere to practically any dry or nongreasy surface, and can be removed easily when desired.—*A. R. Dayes, Merrick, N. Y.*

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Ansco Memar	.....	24.95
Kodak Signet f3.5	75.00	38.50
Retina IIA f2	.....	79.50
Retina IIC f2.8 MX	104.50	73.50
Retina IIIC f2 Exp. Meter	139.50	99.50
Konica II	89.75	55.95
Konica III	129.50	89.50
Leica IIIA f2	.....	69.50
Leica IIIC f2	.....	89.50
Leica M-3 f2	329.00	.....
Leica M-3 f1.5	468.00	275.00
Leica M-3 f0.1	488.00	347.50
Minolta A f3.5	49.95	25.00
Minox III f3.5 ctd.	119.00	60.95
Minox IIIS f3.5 synch.	139.50	72.95
Ricoh 35 case & flash	49.50	33.25
Robot Royal 36	329.95	199.50
Voigtlander Prominent f2	220.00	97.50
Voigtlander Prominent f1.5	270.00	114.95
Voigtlander Vitessa "L" f2	159.50	99.50
Voigtlander Vitessa "L" f2.8	139.50	81.50
Voigtlander Vito B f3.5	45.50	29.50
Voigtlander Vito IIA f3.5	54.50	37.50
Bolsey B-2	.....	19.95
Bolsey C	.....	29.95
Retina I f3.5	.....	22.50
Kodak 35 RF f3.5	.....	19.95
Kodak Bantam RF	25.90	19.95
Kodak Bantam RF	49.75	29.95
Kodak Pony 828	31.50	10.95
Kodak Pony 135	33.75	10.95
Agfa Karomat f2	127.50	99.50
Nikon S-1 Body Only	.....	69.50
Nikon S-1 f2	.....	119.50
Robot 2 f1.9 or f2	.....	49.50
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Revere 555	89.50	56.50
Revere 888	144.50	75.95
Revere 888D	159.50	97.50
TDC Headliner 35	39.95	24.95
TDC Headliner 303	59.50	32.95
TDC Deluxe D with case	74.75	44.95
TDC Streamliner 500 with case	79.75	49.00
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Kodak Medalist II Ektar f3.5	.....	99.50
Minolta Autocord f3.5	99.50	55.75
Minolta Autocord L	124.50	70.50
Plaubel IIIS	299.50	199.00
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Ricohflex f3.5 ctd.	29.95	17.95
Rolleicord IV	.....	59.95
Rolleicord V Xenar f3.5 ctd.	113.95	69.50
Rolleiflex Auto. f3.5 Tessar	187.05	99.50
Rolleiflex Auto. f3.5 Xenar	173.00	89.50
Rolleiflex 2.8D	247.80	149.50
Rolleiflex Auto 2.8E	323.20	220.00
Rolleiflex 3.5G	224.45	169.00
Voigtlander Bessa II f3.5	119.50	56.50

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Yashica C	46.95	35.00
Yashica L	59.95	44.50
Ciroflex	.....	16.95
Ciroflex Sync.	.....	28.95
Grandflex f3.5	22.50	.....
Grandflex DeLuxe	49.50	.....
Kodak Reflex f3.5	.....	39.50

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B & H 134 TA Tri-lens f2.5	139.95	63.50
B & H Mag. 172-B f1.9	164.95	92.50
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Bolex B-8 ½" f1.9	139.50	.....
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Medallion 8 f1.9	129.50	89.50
Revere Mag. f2.5	99.50	46.00
Revere 80 f2.5	97.00	39.50
Revere 84 Turret f2.5	127.50	45.00
Revere 87 f2.5	72.50	44.50
Revere 8-63 f2.5	152.50	79.50
Revere 8-64 f1.9	177.50	89.50
Revere C-80 f2.5	97.50	49.50
Revere C-83 f1.9	122.50	59.50
Wollensak 53 Roll 3 lenses	199.50	126.50
Wollensak 23 Mag. 3 lenses	239.50	131.50
Bauer 88B f1.9	139.50	89.50
B & H 253 Monterey 500W	79.95	42.25
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Brownie 300	62.00	34.95
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Kodak Showtime	115.00	69.00
Revere 85	114.50	49.50
Revere 777	127.50	99.50
Revere P-90	159.50	79.50
Bolex M-8	169.50	.....

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Bolex H-16 Leader 1" f1.9	269.50	.....
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Cine Kodak K 100 f1.9	269.00	166.50
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Keystone K 50 Mag. f2.5	129.50	95.00
Mansfield f2.5 100'	42.50	.....
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Revere 16 Turret C-105 f1.9	194.50	.....
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B & H 302C	719.00	.....
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		Camera Box Without Lens	Summicron 50mm f2	Summarit 50mm f1.5	Zunow 50mm f1.1	Canon 50mm f1.8	Nikkor 50mm f1.4	Nikkor 50mm f2	Elmar 50mm f3.5
LEICA M-3	NEW	288.00	447.00	468.00	488.00	319.50	369.50	324.50	348.00
	Used	149.50	279.50	299.50	347.50	279.50	289.00	249.50	199.50
LEICA IIIF	NEW	180.00	336.00	357.00	385.00	239.00	289.50	249.00	237.00
	Used	89.50	195.00	209.50	299.40	143.40	173.70	149.40	142.20
CANON IVS	NEW	164.00	184.50	199.50	373.00	284.00	264.00	224.50	169.50
	Used	99.00	149.50	159.50	259.50	149.50	154.00	134.00	109.50
CANON V	NEW	200.00	249.50	269.00	399.80	325.00	284.00	244.50	259.50
	Used	139.50	189.50	199.50	298.40	215.00	198.40	164.70	154.50
			Sonnar 50mm f2	Sonnar 50mm f1.5					
NIKON S2	NEW	195.00	209.00	229.00	399.50	—	345.00	299.50	—
	Used	117.00	159.00	189.00	298.40	—	207.00	179.70	—
CONTAX IIA	NEW	179.00	298.00	318.00	385.00	—	269.50	234.00	—
	Used	89.50	172.50	179.50	279.40	—	153.70	132.40	—
CONTAX IIIA	NEW	209.00	328.00	348.00	418.00	—	293.00	258.00	—
	Used	116.20	199.50	199.50	298.00	—	165.40	144.40	—

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1" f1	149.50	99.50
1½" f1	74.50	49.50
16mm		
10mm f2.2	49.95	39.00
10mm f1.8	124.50	99.50
13mm f1.5	89.50	59.50
13mm f1	72.00	52.00
1" f0.95	99.50	76.50
2" f1.4	139.50	99.50
3" f1.5	74.50	69.50

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28mm f3.5 Canon	134.00	74.50
28mm f2.8 Canon	145.00	84.50
28mm f3.5 Nikkor	149.50	92.50
35mm f2 Fujinon	179.50	99.50
35mm f1.8 Nikkor	179.50	119.50
35mm f2.5 Nikkor	139.50	84.50
35mm f2.8 Canon	99.50	59.00
35mm f1.7 Zunow	179.50	—
50mm f1.1 Zunow	450.00	179.50
50mm f1.5 Canon	160.00	75.00
50mm f1.2 Canon	250.00	159.50
50mm f1.2 Fuji	299.50	159.50
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50mm f1.5 Summarit	106.00	99.50
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28mm f3.5 Angenieux	129.00	79.50
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50mm f1.9 Xenon Auto.	169.50	119.50
50mm f2 Westagon Auto.	110.00	69.50
55mm f1.9 Quinon Auto.	189.50	119.50
58mm f2 Biotar Auto.	152.50	99.50
58mm f2 Biotar P.S.	79.50	—
75mm f1.5 Biotar	129.50	99.50
75mm f1.5 Biotar P.S.	139.50	99.50
90mm f1.8 Angenieux	149.50	99.50
135mm f2.5 Angenieux	189.50	119.50
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		Camera Box Without Lens	Meritar 50mm f2.9	Auto Westenar 50mm f2.8	Auto Westagon 50mm f2	Auto Tessar 50mm f2.8	Auto Biotar 58mm f2	Auto Xenon 50mm f1.9	Tessar Pre-Set 80mm f2.8	Primoplan Pre-Set 75mm f1.9
EXA	NEW	34.95	59.50	89.50	109.50	134.50	169.50	169.50	109.50	109.50
	Used	25.00	49.50	79.50	89.50	114.50	139.50	139.50	89.50	89.50
EXAKTA VX	NEW	124.95	149.50	164.50	204.50	199.50	259.50	259.50	199.50	199.50
	Used	95.00	114.50	134.50	159.50	159.50	199.50	199.50	149.50	149.50
PRAKTIFLEX	NEW	49.50	59.95	89.50	109.50	139.50	—	—	109.50	109.50
	Used	39.50	44.95	69.50	89.50	109.50	—	—	89.50	89.50
PRAKTICA FX III	NEW	74.50	84.50	104.50	144.50	179.50	—	—	134.50	134.50
	Used	54.50	74.50	84.50	124.50	139.50	—	—	119.50	119.50
PRAKTINA	NEW	129.50	—	—	—	239.50	297.50	—	—	—
	Used	99.50	—	—	—	149.50	199.50	—	—	—
PENTACON	NEW	89.50	89.50	129.50	139.50	179.50	—	—	149.50	149.50
	Used	69.50	79.50	109.50	109.50	124.50	—	—	114.50	114.50
CONSOL	NEW	89.50	99.50	119.50	139.50	179.50	—	—	149.50	149.50
	Used	69.50	79.50	99.50	119.50	129.50	—	—	114.50	114.50
MIRANDA	NEW	165.00	175.00	195.00	215.00	255.00	299.50	299.50	225.00	225.00
	Used	—	—	175.00	195.00	205.00	199.50	169.50	180.00	180.00

camera
Telephone: MUrray Hill 2-0866

HIGHEST CASH PRICES PAID FOR YOUR LENS, CAMERA, EQUIPMENT

SEND TODAY
biggest bargains ever!

MONEY-BACK GUARANTEE
You are protected by a 20-Day Absolute Money-Back Guarantee! A Written Full Year Guarantee! A 5-Year Service Guarantee!

FREESTYLE'S
SPRING CLEAN-UP... SAVES You MORE ON FILM & PAPER!

35mm X 100' FILM
GUARANTEED TO 1958
• Plus X
• Super XX
• Infra-Red
• Ansco Supreme
• Background X
• DuPont 2
1.98 EACH
3 Rolls—4.90
(Shpg. wgt.—1 lb. per 100' roll)

35mm BULK FILM LOADER
plus 12 empty E. K. cartridges
5.50
With 100' Roll DuPont No. 2 (ASA 50) or Kodak Super XX (ASA 100).
6.50
(Shpg. wgt. 3 lbs.)

35mm E. K. FINE GRAIN POSITIVE
Make your own B-W transparencies!
100' Roll ..... 1.49 3 rolls 4.00

FRESH E. K. TRI-X FILM
Dated 1958, ASA 200 35mm X 100'. 2.95 3 rolls 8.25

ENLARGING PAPER
8 x 10 S.W. Glossy
Contrast 2 & 3 Excellent Quality
100 Sheet Package
3.69
(4 lbs.)
10x10 Varigam
DuPont's Most Popular Enlarging Paper, SW. Semi-Matte.
100 sheets
3.25
250 sheets 7.50 (100 sheets—4 lbs.) (250 sheets—9 lbs.)
11 x 14 Ansco Brovira
Glossy D.W. or S.W. No. 1.
50 sheets.
2.95
100 sheets, 5.50.
(Shpg. wt.—5 lbs. 50 sheets)
8 x 10 DuPONT
Double Weight Semi-Matte. Contrast 3
100 Sheet Package
4.75
(6 lbs.)

16mmx50' Rolls KODAK SUPER X
12 rolls 3.95 26 roll can 8.50 2 cans 16.00
(12 rolls 2 lbs.—1 can 5 lbs.)
LOAD YOUR OWN! EMPTY MAGAZINES.
59c ea.
(1 lb. ea. 12—7 lbs.) 12 for 6.00
E. K. SUPER X 16mm x 50' MAGS. Free Processing.
(Wgt. 1 lb. each) 2.39 Each 2 for 4.50

K-20 AERIAL CAMERA
FREE! Carrying Case and 6 Rolls 5¼" x 20' Super XX
64.50
Perfect for rapid sequence action. 6⅜" f4.5 lens. Makes 4x5 negative. Hand held. Lightweight 3 Shutter speeds—1/125, 1/250, 1/500 sec.

NEW LOW PRICES! 35mm ANSCO DAYLIGHT COLOR
Perfect Results Guaranteed
27½' 4.75 50' 7.95 100' 13.50
(27½' 6 oz.; 50' & 100' 1 lb.)

10" f4.5 BELL & HOWELL TELEPHOTO LENS
BRAND NEW!
Mounted for all 16mm Movie Cameras 68.50
In Focusing Mounts for Leica, Practica, Pentacon, Praktaflex, Exakta, and Contax S or D 89.50

CONTACT PAPER
35mm x 100' Kodak AZO S, W, F2 & F3—Per Roll 59¢; 3 rolls 1.49
(Shpg. wgt.—1 lb. ea.)
Kodak 11" x 14" Ad-Type, contrasts 2 & 3—50 sheet pkg. 1.29
3 pkgs. 3.00
(Shpg. wgt. 3 lbs. and 8 lbs.)

LATEST MODEL G-3 MORSE PROCESSING OUTFIT
Develops up to 100' of 8, 16, or 35mm film in ½ gal. of solution. BRAND NEW!
(12 lbs.)
22.95

CUT FILM AND PACKS
4 x 5 CUT FILM
Ansco Triple S Ortho, E. K., Ortho X (ASA 125), and E. K. Infra-Red (for Unusual Effects).
NEW LOW PRICES!
3—25 sheet boxes. 3.50 6 boxes. 5.98
(3 boxes 2 lbs.; 6 boxes 4 lbs.)
2¼ x 3¼ Plus X Film Packs.
89¢ ea.
5 .....3.95
10 .....7.50
(Shp. wgt. 6 oz. ea.)

2 x 2 SVE SLIDE PROJECTOR
Uses big brilliant 300 watt bulb! Equipped with patented SVE rapid slide changer. Excellent condition.
(Wgt.—7 lbs.)
17.95

BLACK & WHITE SUPER XX ROLL FILM
Sizes 120 and 620, 10 Rolls....
(Shpg. wgt. 10 rolls 2 lbs.)
2.29

BS STAINLESS STEEL DEVELOPING TANK
Self-reversing Loader. Takes Any Size Film Up To 9½" x 200'. BRAND NEW and PERFECT! 129.50
(Shp. by Express—75 lbs.)

8 x 10 CUT FILM
Ansco Super Pan Press (ASA 100), Ansco Super Pan Portrait (ASA 50), and DuPont XF Pan (ASA 80).
25 Sheets 3.95
100 Sheets 14.95
(25 sheets—2 lbs.)

8 x 10 DuPont Process Pan
Perfect for making copies.
25 Sheet Box 1.98 4 Boxes 6.95

4 x 5 BROWN KRAFT NEGATIVE PRESERVERS
Box of 250 ..... 1.29
4 Boxes of 1000 ..... 4.50
(Shpg. wgt. 3 lbs. and 9 lbs.)

AERIAL FILM
5¼" x 20' E. K. Super XX and Tri X (2 lbs.)..... 1.19
5½" x 56' E. K. Tri X (ASA 200) and Super XX (ASA 100) .....ea. 1.95
3 for 5.50
(Shp. wgt.—3 lbs. ea.; 3—6 lbs.)
9½" x 200' E. K. Tri X (10 lbs.)..... 8.95
9½" x 200' E. K. Super XX '55 Date-(10 lbs.). 16.95
(Quantity Prices on Request)

8 x 10 ANSCO COLOR
Tungsten 20 sheets. 5.00
(Shp. wgt. 3 lbs.)

KODACHROME 828—TYPE A
ASA16. 8 exposures per roll.
3 rolls. 3.50 6 rolls. 6.00
Free Kodak Processing Included.

2 x 2 AND STEREO MOUNTS
100—2x2 (35mm) Mounts. 1.75
300 for 4.50
100—Stereo Mounts 3.75
300 for 10.00
(Shp. wgt.—100 mounts 1 lb.)

MOVIE FILM
16mm x 100' Kodak Super X or Ansco Hypan Movie Film—FREE PROCESSING INCLUDED. 2.98 Ea.
4 for 10.98
(Shpg. wgt. 1 lb. ea.)
Above Film Without Processing.
1.19 ea.; 6 for 5.98

16mm x 200' Kodak Super XX
FREE KODAK PROCESSING INCLUDED.
(2 lbs. ea.) 3 for 19.00
6.95 ea.

16mm x 200' KODAK
Sound Perforated Reversal Film (ASA 50). Perfect Quality. 3.98 ea.
3 Rolls—10.00
(Wgt.—2 lbs. per roll)

16mm x 400' E. K.
Background X Negative, or 16mm x 400' E. K. Super XX.
4.50 Per roll
3 Rolls 12.00
(Shp. wgt.—2 lbs. per roll)

CANS AND REELS
16mm x 400'—3 Sets.....2.69
8mm x 200'—3 Sets.....1.85
8mm x 400'—3 Sets.....2.69
BRAND NEW and PERFECT
(Shpg. wgt.—3 sets 2 lbs.)

HI-SPEED EKTACHROME
35mm Kodak Daylight Aero—ASA 64
27½' Roll 3.95 75' Roll 7.50

EKTACHROME KITS
for home processing
1½ Gal. 1.50 4½ Gal. 2.50
(1½ gal.—5 lbs.; 4½ gal.—12 lbs.)

AERO EKTACHROME KITS
Each Kit contains 2—1½ gal. developing outfits, set of filters, and roll of film.
5¼" x 20 ft. 5.95 5½" x 40 ft. 7.95
(Wgt.—11 lbs. ea.)

Be sure to include postage. All C.O.D.'s 30% Deposit. Items not marked fresh are past date but fully guaranteed.

Expert and wholesale inquiries invited. Minimum order $3.00. California residents include 3% sales tax.

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For Women Only

(*Continued from page 96*)

effects and a little background music.

Some men are only interested in shooting on weekends and during vacations. This leaves you six weekdays to use his equipment. One project you can work on is the "movie letter," which is simply a photographic record of your husband and kids. In it you can show how much the children have grown, how your house has been redecorated, what happened at your last party, the new automobile you just bought, and even what happened on your vacation. A reel of film can be mailed to friends and relatives in other parts of the country and world. "Movie letters" are much more effective than regular mail and people always like to get them.

If you have been forced to sit through hours of unedited movies, because your husband has other activities which occupy the majority of his time, suggest tactfully that you would like to edit his footage for him. Then just make sure there's plenty of cement and some good splicing equipment in the house.

If he's the absent-minded type you can be of real service if you remind him to have his film processed, remove the lens cap when he's shooting, etc. Also get approval to catalogue his films. Number each one of his film cans and then list all pertinent subject information in a booklet. This way any particular reel can be located quickly.

For the photographer who doesn't take the time and effort to keep up with new developments and ideas in the field, call his attention to announcements and developments of new equipment, accessories, films, etc. Be his librarian.

Assuming that you have now won the use of a camera, let's start out on the right foot as movie makers. The four main areas of concern include camera, lighting, film, and story.

Never be afraid of the camera, it's as simple to use as winding a wristwatch. In the pioneer days of photography the local druggist would usually load your camera with every film purchase. Today loading is so simple that whether you use a magazine, or reel load camera, it requires less than a minute preparatory to shooting. The best way, then, to avoid conflict with your husband is to develop some self sufficiency. Therefore, read your camera instruction book carefully or query your camera dealer for further information. Try not to rely on your husband for any assistance.

A meter or following film manufacturer's instructions should give you good exposures. When shooting outdoors don't always have the sun over your left shoulder. Try using back and side light or shoot in the shade. When working indoors, standard bar lights are not always the best you can use. Instead try several floods or available light.

Learn about conversion filters for use with different types of film. Indoor film can be used outdoors if you use the right conversion filter and outdoor film can be used indoors with another type of conversion filter.

NOWHERE BUT THE WORLD'S LARGEST CAMERA STORE CAN YOU BUY WITH CONFIDENCE & SAVE SO MUCH!

$6.95 DOWN

Takes Home the World's Only Electric 8mm MOVIE CAMERA

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With Ctd. Color-Corrected f:2.8 FIXED FOCUS LENS.

- Motor operates on penlite batteries
- No hand winding or lost scenes

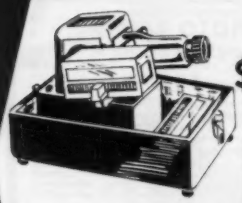
Eveready Case $8.95 Add'l.

Famous Make **BEADED SCREENS** Size 50x50 Reg. 22.50 SALE **13.50**

SAVE $20

2x2 BRUMBERGER Automatic Rocket 300 watt **SLIDE PROJECTOR**

Reg. $59.50



SPECIAL **$39.50**

With Airequipt Automatic Slide Changer

MANSFIELD JR. SPLICER List 2.95 **1.98** For 8mm and 16mm. With scraper, blade, bottle of cement.

Willoughby Exclusive **WILLO-LITE Electronic Flash**

Lifetime of Flash Pictures Without Flash Bulbs

$29.50 Value **$15.95**

- Weighs only 19 ounces
- Uses lifetime G.E. flash tube
- 3 to 5 sec. interval between shots
- All metal, with flat-lite reflector
- Operates on 110V. A.C. (or on 3 photoflash cells with accessory Power-Pak)

ROWI Pocket TRIPODS

No. 588. Tilt top. 10 sections. Closed 8 inches. Open 48 inches. Weighs 15 oz. **8.75**

No. 591. Tilt top. 8 sections. Closed 10½ inches. Open 55 inches. Weighs 16 ounces. **11.85**

Smart, compact, "conversational piece". Sturdy metal sections, with black enclosure.

LESS THAN HALF-PRICE! **PRO-TYPE GADGET BAG**

List 31.00 SALE **14.95**

We can't keep up with the demand for this famous make, all-leather pro-type bag. A great bag for Polaroid, reflex, small press and 35mm cameras—with plenty of space for accessories. 8½ x 11 x 6 inches. May be hand carried or slung over your shoulder.

Famous Make Brand new. **2¼ x 3¼ ENLARGER**

List 92.50 SALE **55.95**

Elgeet 3½" f:4.5 lens. Built-in distortion control. Horizontal or vertical projection. 18 x 25 inch baseboard. 75-watt opal bulb.

Something New! **VOTAR Extending Pocket Tripod** With Pan & Tilt Head

$16.95 With Case

With extending rod it measures 51 inches . . . closed, 10 inches. 8 sections, with ribbed black enclosure. Wide platform for still or movie cameras. Attractive case.

ENLARGING EASELS

8 x 10— LIST 5.50 **3.69**

11 x 14— LIST 7.75 **4.95**

Steel masking bands. White enamel base.

SPECIAL SALE! Brand New **8mm MOVIE CAMERA LENSES**

1½" f:3.2 Telephoto Reg. $17.95 NOW **$14.50**

6.5mm f:1.9 Wide Angle Fixed Focus Reg. $44.95 NOW **$35.95**

ELECTRIC PRINT DRYERS

11x14 Double SALE PRICE **$11.95**

16x20 Double SALE PRICE **$20.76**

CAMERA BARGAINS

	List	Special
2¼x2¼ CIROFLEX E, f:3.5 Lens, Sync.	$117.50	$39.50
2¼x2¼ PERKEO II, f:3.5 Lens, Sync.	78.00	29.50
2¼x3¼ PACEMAKER CROWN GRAPHIC, Ektar, f:3.7 Lens, Sync., Kalart Rangefinder	340.75	129.50
2¼x2¼ ANSCO TITAN, f:4.5 Lens, Sync.	49.50	19.50

All above are Used but Guaranteed

Famous Make 5x7 **CONTACT PRINTER** List 24.95 **16.63**

Instantaneous on-off switch. Opal glass. With one red 7½ watt bulb.

GUARANTEED SAVINGS at the BIG "W"

Famous Make **REEL CHESTS**

No. 2—Holds 12 8mm 300 ft. reels and cans. List $3.95 **2.65**

All steel. For reels and cans—and recording tapes. Double safety catch.

(Prices do not include reels and cans)

LEATHER GADGET BAG List 10.95 GIFT PRICED **5.45**

Genuine cowhide in stunnig buff color. Zipper top. 10 x 7½ x 4¼ inches. Two tripod straps at bottom. (Model BJ-13).

10% DOWN 10 DAY FREE TRIAL ON CAMERAS 1 YEAR GUARANTEE ON CAMERAS

SUPERB 4-LITE Folding Indoor Light

Reg. 17.95 **8.95** with case

Price does not include bulbs. 24-gauge steel. UL-approved cord. Luggage type case.

Famous Make 35mm **ENLARGER** List 79.50 **48.45**

Elgeet 2" f:4.5 coated lens. Brand new. From contact size to 11x14 on baseboard. Aluminum die-cast double condensers.

2 x 2 METAL SLIDE FILE Reg. 2.95 **1.69**

Holds 150 glass or 300 cardboard slides. Buy now . . . price goes up after they're gone.

INCLUDE SUFFICIENT POSTAGE

WE PAY TOP CASH FOR YOUR OLD EQUIPMENT! HIGHEST TRADE-IN ALLOWANCES!

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AWON PHOTOGRAPHIC WHOLESALERS!

FRESH COLOR FILM
This 1958 dated film is in its original sealed package fully guaranteed by the manufacturer. Day. or Tung. Price includes processing & mounting (35mm). MINIMUM ORDER—3 ROLLS.

Size.	Kodachrome
8mm x 25' dble. roll.	$2.65
8mm x 25' dble. mag.	3.50
16mm x 50' mag....	5.25
16mm x 100' roll...	7.75
35mm x 20 exp.....	2.45
35mm x 36 exp.....	3.80

Special Sale!
METAL CASE for 12 Slide Trays
Dust-proof protection for your color slides. Holds up to 12 2x2" TDC Viewlex or Airequipt Trays.... **$4.95**

Slide Tray SPECIAL
12 Viewlex or TDC trays (holds 432 slides) $4.95
12 Airequipt trays (holds 432 slides) 10.95

FRESH MOVIE FILM
1958 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	$1.10
8mm x 100' Bolex dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 100' roll Ansco	2.75
16mm x 100' Super XX ASA 100	3.50
16mm x 100' Kodak Plus X	2.95
16mm x 50' roll, Plus X	1.65
8mm Mag. B & W	2.00
16mm x 50' mag. E.K. X or XX	2.25

BUY SIX ... GET ONE EXTRA FREE

Save on Westinghouse #5 **$8.50**
FLASHBULBS per case of 120

ANSCOCHROME 1957 DATE ASA 32

35mm x 100' (orig factory pack)	$30.00
35mm x 20' (orig. factory pack) w/loader	7.49
35mm x 20 exp. .....$1.35 ea. .....4 for	4.98
120 or 620 .....3 for	3.00
8mm x 100' dble (no proc.)	8.95
16mm x 100' (no proc.)	5.95
16mm x 100' roll (incl. proc.) $6.25 ..3 for	$24.00
16mm x 50' mag (incl. proc.) 5.40 ..3 for	$15.60

SPECIAL AWON OFFER! **Bulk Film Special!**

35mm x 100' Kodak TRI-X	$3.50
35mm x 100' B&W ASA 24	.98
35mm x 100' Kodak Ortho Pos film	1.50
35mm x 100' Ansco ASA 50	1.50
16mm x 400' Positive Film	3.95
35mm x 100' Kodak Super XX	1.50

FREE! FREE!
With every film purchase of $25 or more (except Kodachrome or Anscochrome)—you get a FREE 1-year subscription — $4 value—to Modern Photography or another monthly Camera magazine.

ANSCOCOLOR
1956 Date - Day. or Tung.
35mm x 112' $18.95
35mm x 50' 5.95
35mm x 27½' 6.95
35mm x 20 exp. in metal cart..ea. 1.20
6 for $5.50; 12 for $10
35mm x 50' Tung.. 6.00

SPECIAL PURCHASE!
Brand New
Weston Master II Exposure Meter
Reg. $33.45
SPECIAL **$18.95**
complete with leather eveready case

16mm x 400' BULK KODAK
ASA 24—Sngl or Dble Perf $6.95
Super XX (ASA 100) Dble Perf $7.95

Lantern Slide Plates
36 per box
3¼x4" or 2x2"
2 boxes for $1
11x14 6 per box $1.50

MOVIE—QUANTITY DISCOUNTS—

SIZE	B&W ASA 50. Reversal. 54 Rolls	No Processing 17 Rolls	15 Rolls
16mm x 50'	$19.95	$10.95	$ 5.95
*16mm x 100'	49.50	29.50	17.95

*Camera Spooled.

AERIAL FILM Recent date! In original metal containers.

KODAK XX	KODAK TRI-X
5¼"x9' .....4 for $1	5¼"x20' .....2 for $1
5¼"x20' .....2 for $1	5⅛"x56' $1.10
5⅛"x56' $1.10	7⅛"x62' $2.98
7"x125' 5.95	7"x125' $5.95

AERO EKTACHROME ASA 40
with 1½ gallon processing kit
5¼ x 20'....$5.95 5¼" x 40'...$8.95
7 x 18'.....$5.95 35mm x 37½'.$5.95
FREE Compensating Filter with any of above!

35mm Fresh Bulk Negative Safety
Kodak Plus X, Sup XX, Kodak Weston 24 Infra Red Microfile, Ansco ASA 50 or DuPont #1, #2 or #3
100'.....$1.98 ea. 400'.....$7.50
FREE, 100' of ASA 24 w/every 100' order!

35mm x 20 Exp. Cart.
Plus X, Sup XX, Tri-X, Infra Red, Microfile
6 for $1.50 12 for $2.50

CUT FILM SPECIALS
4 x 5—original box of 25 sheets—3 boxes for $3.50
Your choice of KODAK, Infra Red; ANSCO Tri-S Ortho and Process.
8 x 10 original box of 25 sheets—$2.50 per box
Your choice of KODAK Infra Red; ANSCO, Process.
8 x 10—Process Pan or Ortho (25 shts.).....$1.25
Ansco Color Day. or Tung. (10 shts. per box)
4 x 5.....$2.00 ea.; 6 for $9
8 x 10....$3.95 ea.; 3 for $10

All Film Absolutely Safe & Reliable
Send 25c for complete 36 page catalog listing all photo equipment at unbeatable prices
20% Deposit on all C.O.D. please. U. S. Excess All film O.D. unless otherwise stated.

Brand New FEDERAL Enlargers
CLEARANCE CLOSE-OUT SPECIAL
Guaranteed—Factory Sealed Cartons

	List	SPECIAL
35mm 135C. f4.5 lens..	$54.95	$35.95
FOR 2¼ x 3¼ NEGATIVES		
No. 240, Diffused, f7.9 lens	$29.95	$21.95
No. 269, Diffused, f6.3 lens	43.95	27.95
No. 279C, Diffused, f6.3 lens	51.95	33.95
No. 269CL, Cold Light, f6.3	57.95	38.10
No. 311, Cond., f4.5....	75.95	47.00

SPECIAL OFFER! Brand New!
TELEPHOTO PRESET LENS
for Single Lens Reflex Cameras
(Exakta, Praktica, Praktiflex, Etc.)
Soligar, 135mm, f3.5—Reg. $59.95.. **$32.95**
Soligar, 135mm, f2.8—Reg. $89.95.. **$47.50**

Limited Quantity! Brand New
TELEPHOTO LENS
for Single Lens Reflex Cameras
Westar ctd. f4.5, 100mm lens. German Import, Bench Tested.
Reg. $49.95 **$14.95**
For Exakta, Praktica, Praktiflex, etc.

EXCLUSIVE—RADIANT Portable Tripod Screens
Crystal beaded 1956 Model
With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

	Val.	SPEC.		Val.	SPEC.
30 x 40	$24.95	$ 9.95	37 x 50	$31.95	$14.95
40 x 40	26.95	10.95	50 x 50	33.95	18.95

Screens are shipped R.R. Expr. collect postage

DA LITE "Silver King" Screens
Metallic surface, engineered for Stereo, Color and B&W. Push button opening. Roller lock tension with automatic release.
40 x 40—Reg. $35.95.....$23.50
50 x 50—Reg. $43.95.....$27.95

Fresh ASA 50 Aero Ektachrome
35mm x 20 exp. .....$1.50 ea. .....4 for $5
Processing included
35mm x 40' Bulk...$5.00; 35mm x 75' Bulk...$7.50
35mm x 75' Bulk plus 4½ gal. devel. kit....$10.00

SPECIAL OFFER! Slightly outdated
AERO EKTACHROME
ASA32 • 35mmx75'
$4.95

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE
35mm x 100'.....$11.95
35mm x 50'..... 6.50
35mm x 27½'..... 4.00

KODACHROME PROCESSING

35mm x 20 exp. mtg.	$1.05	8mm x 25 ft mag.	65¢
35mm x 36 exp. mtg.	2.05	16mm x 50 ft mag.	$1.05
8mm x 25 ft dble.	1.05	16mm x 100 ft roll	2.55

Check or Money Order must accompany film.
All film returned via insured mail.

SPECIAL PURCHASE—LIMITED QUANTITY
8x10—Original Box of 25 sheets—$1.98 ea.
DuPont Process;
10x12—Original Box of 10 sheets—98¢
Kodak Contrast Process Pan.
11x14—Original Box of 12 Sheets—98¢
Kodak Portrait Pan.

PAPER SALE
CONTACT PAPER—less than 1¢ a print

8x10½", SWGL (100 shts.), #0, 4		$2.50
8x10½", SWSM (250 shts.), #0, 1, 5		2.75
10x10" SWSM #1, 4	1 box (100 shts.)	.98
8½x11" Reflex Copy	(100 shts.)	1.00
11x14" SWGL (50 shts.), #1, 4, 5		2.00
18x22" LWSM #1, 2	1 box (50 shts.)	1.98
20x24" SWSM	(50 shts.)	1.95
KODAK 35mm x 100' LWSM #3	2 for	1.00
Ad-type LW Flex, SM, 40"x10', #3		2.00

BULK MOVIE Fresh DuPont Stock ASA 50
8mm x 400' dble. $5.95 8mm x 1600' dble. $22.00
Camera spooled . . . No processing
8mm x 100' dble. $1.79
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16mm x 100' .....$1.00 ea.
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THIS MONTH'S SPECIALS
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- Telephoto Lens, 8mm, 11½", f3.5..... 4.95
- Wide angle lens, 7mm, f3.2, F.F..... 11.95
- Cardboard Stereo Mounts, 100 for..... 3.50
  1000 for 26.50
- Ansco 35mm Cardboard Mounts, 100..... 1.00
  1000 for 8.50
- Daylight BULK FILM LOADER & 5 cartridges. 4.95

AWON FILMS
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Read your film instruction sheets carefully! (They are packed with your film.) Know how your film works and what it can or can't do.

The story material you select to photograph should be simple to do. Write a script before you start exposing film. You might shoot the story of a little girl making popcorn. (See photographs illustrating this story on page 98.) She'll be conscious of camera and lights when you start rolling but will soon become more interested in the popcorn. This is a good way to get some excellent footage. Get your children interested in what they're doing.

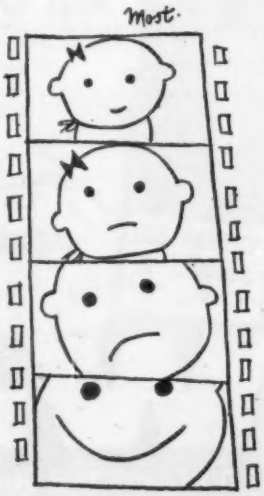
Use your spare time to take notes on the character and activities of your family. Think through the trip you're going to take next summer on your vacation. A bit of organization always has some interesting results as its reward.

One great advantage women have over men is that they are able to use a few delicate touches that men might never write into their own movies. Women look for clothes and clothes detail. They notice hair, makeup, and good grooming. In short, they are detail-conscious in their approach.

They work twice as hard as men for half as much success and have to prove and prove and prove that they are talented. The reason the average woman doesn't get further is because she gets too personal and too subjective in her dealings with her male counterpart. Men loathe this: Women have to learn, plug, and take criticism gratefully—that's the only way they can be successful.

Finally try to develop a sense of judgment. As a cameraman, your husband will expect more of you than himself. Learn from your mistakes instead of giving up because of them.

It is best to undertake modest productions at first; later expand. Above all, whatever subject you film, pick the highest standards for yourself. Making good movies takes time and a great deal of thought—but certainly they are no more difficult for women than men.—



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35mm x 100	Ansco Color (specify)	12.50
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35mm x 400	Ansco Supreme	4.80

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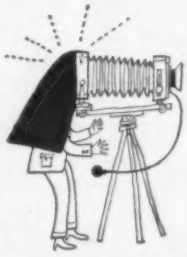
February 2-16

CALIFORNIA, Pacific Grove—(The Camera Exchange); Eleventh Salon.
ILLINOIS, Centralia—(Egyptian Camera Club); Tenth Salon.
INDIANA, Anderson—(Anderson Camera Club); Twelfth Salon.
MINNESOTA, Zumbrota—(Zumbrota Public Schools); Tenth Salon.
MISSISSIPPI—(Keesler Air Force Base); Twelfth Salon.
NEW JERSEY, Bound Brook—(American Cyanamid Co.); Twelfth Salon.
NEW JERSEY, Phillipsburg—(Hillcrest Camera Club); Tenth Salon.
OHIO, Toledo—(Gross Photo Mart, Inc.); Eleventh Salon.
PENNSYLVANIA, Sunbury—(Sunbury Camera Club); Twelfth Salon.

March 2-16

CALIFORNIA, Ferndale—(The Ferndale Enterprise); Tenth Salon.
FLORIDA, Lake Wales—(Ridge Camera Club); Eleventh Salon.
ILLINOIS, Freeport—(Freeport Camera Club); Twelfth Salon.
INDIANA, Richmond—(Earlham College Camera Club); Eleventh Salon.
IOWA, Marengo—(Marengo Public Library); Twelfth Salon.
MARYLAND, Baltimore—(Camera Mart); Tenth Salon.
NEBRASKA, Lincoln—(University of Nebraska); Eleventh Salon.
TENNESSEE, Memphis—(Memphis Camera Club); Tenth Salon.
WISCONSIN, Racine—(Wustum Museum); Twelfth Salon.



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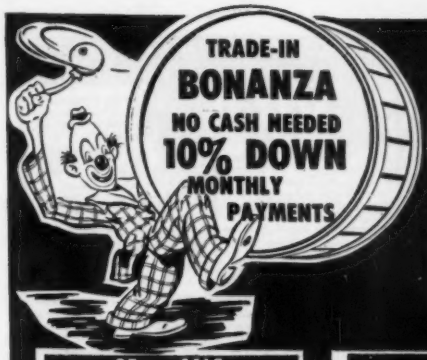

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EXAKTA 66

With f2.8 Zeiss Tessar; pre-set diaphragm. Focal plane shutter; speeds 12 sec to 1/1000th demonstrators

Case 9.95 **159.85**

1.90 post & ins

AUTO ROLLEIFLEX

Favorite of leading photographers at a sensationally low price. With famous f3.5 Zeiss Tessar lens.

Used..... **69.50**

1.50 post & ins.

ARGUS C-44

Coated f2.8 lens; speeds to 1/300th; Combined rangefinder viewfinder; auto film transport.

used..... **55.50**

1.25 post & ins

SLIDE PROJECTOR SALE

	New	Used
300 w Argus PB 300	$ 48.50	$19.50
300 w Argus Auto, case	66.50	29.50
300 w A. O. Auto, case	59.50	27.95
300 w Brumberger (2¼ x 2¼)	59.95	33.50
300 w Golde Manumatic	58.50	20.50
300 w Golde Coronet, case	44.75	18.50
300 w Golde Reflex (2¼ x 2¼)	86.50	45.50
300 w TDC Duo (2¼ x 2¼)	67.50	34.50
300 w TDC Model D	67.50	27.00
300 w TDC Headliner	39.95	16.50
300 w TDC Mainliner Auto	59.50	26.50
500 w TDC Duo 500	84.50	53.50
300 w Revere 553	79.50	39.00
500 w Revere 555	79.50	47.95
500 w Revere 888	144.50	60.50
500 w TDC Streamliner	84.50	44.00
500 w A. O. Auto	74.50	39.00
500 w Le Belle 55	94.95	44.00
500 w Le Belle 75 case	154.95	91.00

ENLARGER SALE

	NEW	USED
35mm Federal 135, f4.5 Cond	$ 54.95	$ 32.50
35mm Focomat 1-C f4.5 Autofocus	183.00	114.50
2¼ x 3¼ De Jurit, f4.5 Cond	99.50	58.50
2¼ x 3¼ Exact 66, f4.5 Cond	142.75	79.50
2¼ x 3¼ Solar 120, f4.5 Cond	114.50	67.50
2¼ x 3¼ Sunray, f4.5 Cond	87.50	59.50
4 x 5 Federal 470, f4.5 Cond	142.95	85.50
4 x 5 Solarmatic, f4.5	169.50	104.50
5 x 7 Elwood 5-2, f6.3	97.50	67.50
5x7 Elwood 5P-2	117.50	71.00
5x7 Solar	86.50	48.00
8x10 Elwood Commercial	319.00	177.50

PRESS CAMERA SALE

	New	Used
2¼x3¼ Pacemaker Crown, f4.5 cpld RF	$299.50	$117.50
2¼x3¼ Ann Speed Graphic, f4.5 ctd. cpld RF, flashgun	219.50	80.50
3¼x4¼ Ann Speed Grahic, f4.5, cpld RF,	—	83.50
3¼x4¼ Pacemaker Crown, f4.7 cpld RF, flash	—	117.50
4x5 Ann Speed, f4.7 cpld RF,	249.50	87.95
4x5 Pacemaker Speed, f4.7 cpld RF,	348.00	158.50
4x5 Linhof, f4.5, cpld RF, flash	427.50	197.50
4x5 B&J, f4.5, cpld RF, flash	265.00	87.50
4x5 Busch, f4.5, cpld RF, flash	263.00	89.50

8mm CAMERA SALE

	New	Used
B&H 252, f2.3	59.95	23.75
B&H Sportster, f2.5	89.95	36.00
B&H 172A, f1.9, Turret	199.95	114.50
B&H 172B, f1.9	164.95	87.50
Keystone K-40 f1.9	104.50	62.50
Keystone K-45, f1.9 Turret	189.50	79.50
Kodak Mag, f1.9	149.50	52.00
Revere 40, f2.5	105.50	47.00
Revere 44, f1.9	164.40	89.50
Revere B-63, f2.5 Turret	152.50	79.50
Revere 80, f2.5	97.50	42.00
Revere 84, f1.9 Turret	147.50	79.00

8mm PROJECTOR SALE

	New	Used
B&H 253 Monterey 500w	79.95	44.00
B&H Regent, case 500w	179.95	85.50
Keystone K-109, 750w	149.50	71.00
Keystone K-70 Bright beam 500w	64.95	36.00
Kodak Brownie 300w	62.00	27.50
Revere 90 750w	125.00	61.00
Revere 85 500w	114.50	42.50

16mm CAMERA SALE

	New	Used
B&H 200 T f2.5 Turret	174.95	107.75
Cine Kodak K-100, f1.9	269.00	166.50
Kodak Mag f1.9	169.50	50.00
Keystone A-12 ctd f1.9 Turret	159.50	87.00
Keystone A-9, ctd f2.5	99.50	47.00

16mm PROJECTOR SALE

Bell & Howell 273 A, case	$199.95	$98.00
Bell & Howell 202 C sound	719.95	287.50
Bell & Howell 285 C sound	449.95	246.50
Keystone A 82	139.50	62.00

STATEMENT OF POLICY

All items listed are offered with 30-day trial — 2 year guarantee. No down payment required on trade-ins. Minimum down payment 10%. C.O.D.'s with 10% deposit.

All prices F.O.B.—N.Y. Estimate & include shipping & insurance charges, overpayments promptly refunded. Items subject prior sale.

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MURRAY HILL 7-6865

FOR THE 8MM & 16MM MOVIE FAN

LATEST 1957 MODEL

ALL-METAL PORTABLE *Action* **EDITOR**

for 8mm $23.95

$26.95 for 16mm

Streamlined and most modern editor provides large, bright 2" x 3" projected image in full motion. All-steel automatic splicer has built-in scraper. 'Fold-away' rewind arms make for extreme compactness.

SAVE 40%

Shpg. Wt. 10 lbs.

FREE with 8mm Portable Editor; 100 ft. movie feature — Value $2.75.

Deluxe Model, with exclusive focusing and framing controls, and luxurious carrying and storage case, only 13" x 12" x 8":

8MM MODEL Reg. $45. $28.95 16MM MODEL Reg. $50. $31.95

4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before!

SAVE $10.55

Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*

Same outfit, but with automatic splicer $12.95

CINE TITLER

REG. $5.95 For 8mm & 16mm $3.59

SAVE 40%

Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler.

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Shipping Weight 4 lbs.

Titler alone $4.64

Light Attach. for Titler $3.95

8MM POCKET TITLER and CLOSEUP DEVICE

$4.95 SAVE 50%

Makes any title on the spot, catches those otherwise impossible closeups of flowers, insects without any need to measure or focus, reproduces 35mm Kodachromes on 8mm film! Completely collapsible, with precision ground lens, the Pocket Titler screws directly into 8mm Brownie, or into Tiffen "C" adapter ($1.25 extra for any camera) or Ser. IV adapter.

FREE WITH POCKET TITLER: 20 Titling Cards, 10 color slides!

Name make, model, speed lens or adapter when ordering. Shpg. Chge. 30c.

SUPER DELUXE 8mm EDITOR

$14.95

Same viewer rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set. *Sh. Wt. 6 lbs.*

Same outfit, but with new Folding Rewinds, for maximum compactness...... $16.95

SALE IN METAL REELS and CANS

8mm { 200 ft. sets 6 for 2.99; 400 ft. sets 5 for 3.49; 300 ft. sets 5 for 2.98 }

16mm — 400 ft. sets 4 for 2.89

Ship. Wt. per lot 5 lbs.

FOR CINEMASCOPE-LIKE MOVIES IN YOUR OWN HOME!

KINOSCOPE **WIDE SCREEN attachment**

50% WIDER PICTURES on present film for your own wide screen movies!

TAKES more picture

PROJECTS more picture

It's like watching Cinemascope in your neighborhood theater . . . but these movies are taken with your own camera, shown with your own projector in your home!

ONE LENS DOES IT ALL! 50% more horizontal sweep . . . cuts down film costs . . . saves panning . . . super-realistic 2:1 screen ratio. A genuine anamorphic optical system, wonderful for both color and black and white.

KINOSCOPE is hard-coated and precision produced in Rochester, New York, home of the world's finest optics.

KINOSCOPE fits virtually all 8mm* and 16mm** cameras and projectors—no installation—uses standard filters as usual.

**16mm KINOSCOPE fits standard (Tiffen, Ednalite) filter adapters.

FOR VIRTUALLY ALL 8mm • $27.95 CAMERAS & PROJECTORS

Name your camera, lens, projector when ordering.

FOR VIRTUALLY ALL 16mm • $34.95 CAMERAS & PROJECTORS

*Kinoscope fits 8mm camera by means of Series C Adapter ($1.45, if ordered from us), fits all 8mm projectors

DELUXE KINOSCOPE LEATHER CASE $3.00

8MM KINOSCOPE FINDER $6.95

FOR A LIMITED TIME ONLY! **8MM SPECIAL** Buy Kinoscope and case, and we will send finder free!

8mm ACTION VIEWER

$16.89

16mm Mod $17.95

• Projects brilliant 2 x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion. A viewer which makes editing a real pleasure. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Sh. Wt. 4 lbs.*

8mm PROJECTION EDITING VIEWER

$6.95

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. *Shipping Weight 2 lbs.*

PORTABLE CRYSTAL-BEADED 30x40 TRIPOD SCREEN

LOWEST PRICES EVER

$7.69

- Crystal-beaded Pyroxilyn surface.
- Screen raises and lowers on elevating rod, assuring positive alignment.
- Carrying handle sets automatically for balanced carrying.

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans. Metal can has beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Sh. Wt.
30"x40"	7.89	10 lbs.
40"x40"	9.10	11 lbs.
37"x50"	10.64*	14 lbs.
50"x50"	12.97*	15 lbs.
52"x70"	24.95*	

**Shipped Railway Express*

"WIDESCREEN" MOVIE BEADED TRIPOD SCREENS 25x50" $14.95* 30x60" $19.95*

40 x 40 SILVER TRIPOD-SCREEN $12.95

Pocket-Style, Dual Purpose POLE-TRIPOD $7.95

C-3

The ultimate in versatility — center pole rises almost 10", making total height a tall 54" — yet tripod telescopes to 13" pocket size—5 sturdy metal sections, top ribbed for elegance—rubbed tips prevent slippage—positive lock for elevating pole in any desired position.

Switch camera platform to bottom of pole and you have a perfect copying stand, titler and closeup tripod—for tabletops, flowers, copying!

If you don't have a tripod, this is it! If you own a heavy tripod—here is the ideal portable one, without loss of versatility!

FREE with Pole Tripod: Deluxe Panhead, selling everywhere for $3.00 *Ship. Wt 4 lbs.*

Top Grain Cowhide JUMBO PRESS BAG $15.89

16"x 11"x 6", the size bag you expected to pay $50.00 for! And made of a beautifully finished topgrain cowhide, too! No zippers—just bend cover back and everything becomes accessible. Felt-covered adjustable partition, imported hardware, long shoulder strap, attached to strap around bag for easy carrying of tripod. *Shpg. Wt. 6 lbs.*

ECONOMY SIZE, 11" x 9" x 6", same construction as above..... 10.49

CLEARANCE SALE ON FINEST QUALITY METAL EXTENSION TUBES

SAVE UP TO 75%

Sh. Ch. per set 15c

5 pc. Set, 3 tubes, 2 brass adapters, for Kine Exakta, Exa, reg. $9.95	$4.98
3 pc. Set, for Praktiflex, Praktica, Pentacon, Contax S, reg. $5.95	$3.98
3 pc. Set, for Leica, Canon, reg. $5.95	$2.49
FOCUSING TUBE, incl. adapters, for Kine Exakta, Exa, reg. $9.95	$5.95
FOCUSING TUBE for Praktiflex, Praktica, Pentacon, Contax S, reg. $9.95	$5.95
FOCUSING TUBE for Leica, Canon, with distance scale engraved, reg. $9.95	$5.95

NEW WINTER 1957 CATALOG 'C8'. Order yours today. Only 5c per copy—10c back on first purchase! Contains a wealth of interesting accessories at fabulously low prices!

Nothing like it for less than double! 20 FT. REMOTE SHUTTER RELEASE

Gently acting through airpressure. Vinyl hose, chrome cylinder, valve and hose connector to fit virtually any camera. $3.98

30 FT. MODEL $4.98 LEICA MODEL 25c EXTRA *Shipping Charge 25c*

MONEY-SAVING COMBINATION OFFER FOR POLAROID *Land* CAMERAS

Model V-P Telephoto or Wideangle Lens, with adapter and leather case. (COMB. DEAL P-1) $11.99

Set of Model V-P Telephoto and Wideangle Lenses, with 2 adapters, filter retaining ring, in double leather case. (COMB. DEAL P-2) $23.89

OTHER POLAROID ACCESSORIES *Add for est. postage*

Minute timer, fits tripod socket, rings bell after 60 seconds.. $4.95

Delayed Action Timer, signals before releasing shutter........ $2.19

10 ft. Cable Release with Booster........ $4.40

20 ft. Cable Release with Booster........ $7.95

Set of three coated closeup (portrait) lenses with adapter.... $5.42

FOR THE DARK ROOM

ENLARGING TIMER

$6.95

60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chge. 40c.*

DEVELOPING TANK

ADJ. FOR 35MM, 828, 127, 120, 620, 116, 616. $1.79

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double. Tank with spare reel, $2.69. *Sh-Wt. 2 lbs.*

8x10 ENAMEL TRAYS 3 for $3.19

FREE WITH TRAYS: Deckle Edge Trimmer!

You'd expect to pay over $2.00 each for these acid-proof, trays which Spiratone offers you at less than half the regular value! *Sh Wt. 5 lbs.*

16" x 20" ENAMEL TRAYS *(Suited for 14x17, smaller sizes)* $3.95 each 3 for $9.95 *Shpg. Wt. 5 lbs., (3) 12 lbs.*

ELECTRIC 2-SURFACE ALL METAL DUO-DRIER

GIANT 13½x18" 1957 deluxe model WITH 2 12x17" HEAVY DUTY FERROTYPE PLATES $11.98

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2¼x3¼ prints, singleweight or doubleweight, glossy or dull finish — sturdily constructed, as efficient as units costing several times as much, with adjustable apron tension. Works on AC or DC.

FREE with every dryer: Hypokel, tells correct fixing time

12"x18" STANDARD DUO-DRYER, with two 10x14" heavy duty ferroplates for the small darkroom $8.98

12"x18" SINGLE DRYER, with 10x14" ferroplate $5.98

Shpg. Wts.: GIANT 12 lbs., STANDARD 10 lbs., SINGLE 9 lbs.

STATIC BRUSH

$2.99 if bought with other equipment

Retractable, emits radiactive rays. To clean lenses, slides negatives!

AUTOTILT PRINT WASHER

All metal 12x15" works in any sink. *Shpg. Wt. 3 lbs.* $1

If bought at same time as any darkroom items of $4.98 and up

ALL METAL 11 x 14 EASEL

INCLUDING FOOTSWITCH $7.69

- Solid frame guide on 4 sides for proper alignment.
- Spring steel masking bands calibrated in inches and mm.
- Adjustable for all sizes from 1x1" to 12x15".
- White enameled base.

Extra sturdy (net weight 4 lbs.!). Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. *Combined Ship. Wt. 6 lbs.*

8x10 Enlarging Easel, same construction as above, with footswitch. $4.98

SAVE 50% DELUXE PRINT TRIMMER 10" MODEL

An efficient paper cutter, with ruled hardwood board, hollow-ground, hardened steel knife on spring. $2.98

Shpg. Wts. 5 lbs. & 7 lbs. 14" Model $4.98

FREE with trimmer, deckle edge cutter

SAVE 50% ENLARGING LENSES

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. *Sh. Ch. 25c*

2" f:3.8, clickstops, for 35mm $7.95*

3½" f:4.5, clickstops, for 2¼x3¼", 2¼x2¼" .. 9.95*

5¼" f:4.5, clickstops, for 4x5 .... 19.95

Precision Flange for easy fitting to lensboard 1.25

**Sensational, new illuminated diaphragm feature - add $1.75*

CHANGING BAG

ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER

Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight.

Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available . . . the changing bag is justly referred to as a "portable darkroom" 17"x16" working space plus elastic sleeves.

All these features at the lowest price a quality changing bag that was ever offered at. *Shipping charge 25c.* $3.95

PROFESSIONAL MODEL: 27"x30" working space, ($11.00 value) *Shipping Charge 50c.* $6.95

SAVE 50% SALE IN FINEST QUALITY PROJECTION BULBS

300 Watt T8½,	reg. each	$2.50	2 for $3.25
500 Watt T10,	reg. each	4.15	2 for 4.15
750 Watt T12,	reg. each	4.50	2 for 4.95
1,000 Watt T12,	reg. each	6.05	2 for 6.05

Shipping Weight 2 lbs.

SYNCH YOUR OLD CAMERA

Ship. Wgt. 2 lbs.

- Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.
- Allows adjustment for flash bulbs and zero (X) delay for Strobe. $2.49 PPD.

Tripper with BC Fan Flash, with ejector, tester $6.95

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges.

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When ordering accessories, be sure to name your camera, lens, shutter!

SPIRATONE INC.

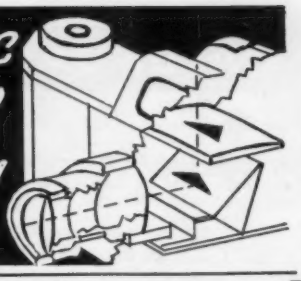
49 WEST 27th ST., NEW YORK 1, N. Y.

SEND MAIL ORDERS TO:

135-06 NORTHERN BLVD., DEPT. P3 FLUSHING 54, N. Y.

'American' INTRODUCES the latest 1957 AUTOMATIC SINGLE LENS REFLEX CAMERAS at ROCK-BOTTOM PRICES!

HOME OF OUTSTANDING SINGLE LENS REFLEX VALUES



EXAKTA VX

OUTFIT

- Automatic 1956 EXAKTA VX
- Automatic BIOTAR 58mm/f:2 } $327.50
- Genuine IHAGEE Waist Level Finder
- Brand-New 100mm/f:4.5 WESTAR Telephoto Lens 44.20
- Brand-New Extension Tube Set 25.00
- Brand-New Eveready Leather Case 12.00
- Brand-New BC Flashgun 15.50

Reg. $424.20

SAVE $174.70 OUR PRICE $249.50

For Eye-Level Penta Prism Autom. Rangefinder instead of Waist Levelfinder ADD $14.95

KODAK RETINA IIIC

Brand New 1957

Built-in Exposure Meter—Coupled R.F.—Xenon F2 Coated Lens—Interchangeable Lenses—Compur MXV shutter—L. V. Scale—Rapid Wind Lever.

	List	OUR PRICE
Kodak Retina IIIC	$190.00	$114.50
Kodak Retina IIC	135.00	89.50
Kodak Retina Longar Tele Lens	82.50	54.50
Kodak Curtar W.A. Lens	62.50	42.50
Kodak Retina Universal Finder	17.95	13.50

Kodak Retina E.R. Case. List $12.00. Our Price $7.95

All Kodak Retina accessories available. Write for Prices.

BRAND NEW • LENSES •

for EXAKTA, CONTAX D, NEW PRAKTICA FX, PRAKTIFLEX, CONSOL, PENTACON, HEXACON

	List Price	Our Price
ANGENIEUX		
f/3.5, 28-mm. Angenieux	$120.00	$ 84.00
f/2.5, 35-mm. Angenieux	99.50	69.50
f/1.8, 90-mm. Angenieux	149.50	105.00
f/2.5, 90-mm. Angenieux	94.50	63.95
f/2.5, 135-mm. Angenieux	179.50	125.60
f/3.5, 135-mm. Angenieux	89.50	63.00
f/4.5, 180-mm. Angenieux	96.00	66.00
ZEISS		
f/2.8, 35-mm. Zeiss Flectagon Fully Automatic	149.95	105.00
f/2, 58-mm. Zeiss Biotar Fully Automatic	165.00	106.50
f/2.8, 50-mm. Zeiss Tessar, Fully Automatic	100.00	69.50
f/1.5, 75-mm Zeiss Biotar pre-set	216.50	139.50
f/4.0, 135-mm. Zeiss Triotar pre-set	85.00	62.50
f/2.8, 180-mm. Zeiss Sonnar pre-set	395.00	219.50
KILFITT		
f/3.5, 40-mm. Microkilar E	89.95	62.95
f/3.5, 40-mm. Microkilar B	114.95	80.45
f/2.8, 90-mm. Microkilar	269.95	189.50
f/3.5, 150-mm. Tele-Kilar	154.50	109.50
f/5.6, 180-mm. Tele-Kilar	184.50	129.50
SCHNEIDER		
f/1.9, 50-mm. Schneider Xenon Fully Automatic	169.50	109.00
f/3.5, 135-mm. Schneider Tele-Xenar, Fully Automatic	144.50	105.50
f/5.5, 200-mm. Schneider Tele-Xenar pre-set	124.50	87.50
STEINHEIL		
f/3.5, 40-mm. Steinheil Cassaron	54.50	38.50
f/1.9, 55-mm. Steinheil Quinon Auto	169.50	109.50
f/2.8, 85-mm. Steinheil Culminar	65.00	45.50
f/2.8, 135-mm. Steinheil Quinar, PS.	149.50	105.00
f/4.5, 200-mm. Steinheil Quinar, PS.	149.50	105.00

Attention PRAKTICA—PRAKTIFLEX RIVAL REFLEX OWNERS!

SPLIT IMAGE RANGEFINDER GROUNDGLASS

for your camera **$19.95**

Send camera for installation. Installation charge $6.50.

Brand-New PENTA-PRISM

for Exaktas V, VX & Exas! Split Image Rangefinder comb. with Viewfinder. OUR PRICE Complete with case & extra ground glass. **$23.95**

Att. SUPREME HEXACON Owners:

New 1957 AUTOM. **PRAKTINA FX**

With F2 Biotar or QUINON F1.9 Autom. Unique built-in fully autom. diaphragm Lens Control; interchangeable 3-way focusing system; Focal plane shutter w/1 sec. to 1/1000th speed; Interchangeable fully autom. lenses.

ONLY $99.50 plus your Hexacon Supreme F2 Biotar.

Att. PENTACON, HEXACON, CONSOL Owners:

EXCLUSIVE! NEW 1957 AUTOM.

RITACON F

With AUTOM. F2.8 TESSAR Penta Prism Eyelevel thru-the-lens focusing; Built-in fully autom. diaphragm lens control; Autom. Exp. counter; Interchangeable fully autom. lenses; Built-in synchr. for strobe-flash; Focal plane shutter fr. 1 sec to 1/1000; Delayed action self-timer; ACCEPTS ALL PENTACON lenses & accessories.

ONLY $79.50 plus your Pentacon, Hexacon, Consol w/f2.8 Tessar P.S.

New 1957 Autom. RITACON w/Autom. f2 Biotar

ONLY $99.50 plus your Pentacon, Hexacon, Consol w/f2 Biotar P.S.

New 1957 RITACON FB

As above but w/built-in Direct Reading Exposure Meter—"Height of Perfection" (high initial sensibility, new improved simplicity system).

ADD ONLY $29.50 to above 2 cameras.

Att. Praktica, Praktiflex, Rival-Reflex Owners:

New 1957 **PRAKTICA FX2**

w/Autom. f2.8 TESSAR, Intern. autom. coupled diaphragm; interchangeable lenses; 1/2-1/500 sec. speeds; built-in waistlevel viewfinder; synchr. for reg. & electr. flash.

ONLY $69.50

plus your Praktica, Praktiflex or Rival w/Tessar f2.8 P.S.

Attention CONTAFLEX Owners:

New 1957 **CONTAFLEX III**

w/f2.8 Tessar, fully autom. interch. lenses; Split Image Rangefinder, L.V.S., MX shutter; built-in selftimer; Built/in autom. diaphragm control f. all lenses.

ONLY $79.50 plus your Contaflex I

New 1957 CONTAFLEX IV

w/f2.8 Tessar, built-in light meter, L.V.S. **ONLY $109.50** plus your Contaflex II

Attention RETINA Owners:

Brand New 1957 AUTOM. KODAK **RETINA REFLEX**

w/f2 Schneider Xenon, Autom. diaphragm control, Split Image Rangefinder, built-in selftimer, L.V.S., Rapid winder, MXV, Built-in lightmeter coupled to L.V.S.

ONLY $89.50 plus your Retina IIIC

ONLY $119.50 plus your Retina IIC

(Note: IIC & IIIC lenses will fit new model)

Brand-New C.Z. **AUTO-BIOTAR F:2 $48.95** plus your pre-set Biotar

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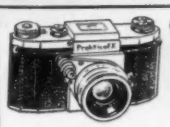

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35mm/f3.5 Preset W.A.	79.50	49.50
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135mm/f3.5 Tele	69.50	34.50
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CALENDAR OF EXHIBITIONS

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12th International Exhibition of Pictorial Photography*, Fotoklub Zagreb, Zagreb, Yugoslavia.
Closes February 10, 1957.
Four prints, slides, or color prints allowed.
On exhibition at the Pavilion of Arts in Zagreb, April 27 through May 27, 1957.
For information and entry blanks, write Fotoklub Zagreb, P. O. Box 257, Zagreb, Yugoslavia.

21st Rochester International Salon of Photography, Inc., Rochester, N. Y.
Closes February 10, 1957.
Entry fee and number on request.
On exhibition at Memorial Art Gallery in Rochester, March 1 through 31, 1957.
For information and entry blanks, write Thomas F. Murray, 301 Ridgeway Ave., Rochester 13, N. Y.

7th Annual Photo Fair and Exhibit, Kappa Alpha Mu, Southern Illinois University, Carbondale, Ill.
Closes February 15, 1957.
Entry fee $1, six prints allowed.
On exhibition at the University, February 23 through March 7.
For information and entry blanks, write Carl England, % Photo Service, Southern Illinois University, Carbondale, Ill.

65th Toronto International Salon of Photography, Toronto Camera Club, Toronto, Canada.
Closes February 15, 1957.
Entry fee $1, four prints allowed.
On exhibition at Simpson's 5th Floor Galleries in Toronto, March 15 to March 26, 1957.
For information and entry blanks, write Toronto Camera Club, Attn.: Mr. H. Farah, N. Toronto YMCA, 130 Eglington Ave. E., Toronto 12, Ontario, Canada.

1957 Color Slide Exhibitions, Toronto Camera Club, Toronto, Canada.
Closes February 18, 1957.
On exhibition in Ontario, March 6, 7, and 8, 1957.
For information and entry blanks, write W. R. Joyce, 306 Rose Park Dr., Toronto 7, Canada (color); L. A. Trapp, 37 Wolverton Ave., Toronto 6, Canada (nature slides).

44th Exhibition of Photographic Art*, The Photographic Section of the Academy of Science and Art, Pittsburgh.
Closes February 20, 1957 (black-and-white); February 25 (color slides).
Entry fee $2, prints; $1, slides.
Prints on exhibition at Kaufmann's Auditorium, March 18 to 25. Slides shown at Carnegie Museum, March 17 and 24.
For information and entry blanks, write Arlene H. Daniels, 2516 S. Braddock Ave., Pittsburgh, 18.

3rd International Exhibition of Photography, Light and Shadow Camera Club of San Jose, Cupertino, Calif.
Closes February 20, 1957.
For information and entry blanks, write Ruth Fenberthy, 19490 Glen Una Dr., Los Gatos, Calif.

2nd Lake Erie International Salon of Photography*, Camera Guild of Cleveland, Inc., Cleveland, Ohio.
Closes February 20, 1957.
Entry fee $1 each section, four pictorial or nature slides.
Slides projected: Case Institute of Technology, March 10; Higbee Co., March 11; Camera Guild of Cleveland, March 12; Wooster College, March 13; and Cleveland Museum of Natural History, March 17.
For information and entry blanks, write Morton Strauss, General Chairman, 2619 Edgerton Rd., Cleveland 18, Ohio.

45th International Exhibition of Photography, City of London and Cripplegate Photographic Society, E.C. 1.
Closes February 25, 1957 (form and fee); March 2 (entries themselves).
Entry fee $1, four prints or slides.
On exhibition at Cripplegate Institute, Golden Lane, London E. C. 1.
For information and entry blanks, write Mr. R. Morton and Miss F. A. Dott, 100 Highgate West Hill, London N. 6, England.

15th Salon International Albert 1st, Charleroi, Belgium.
Closes March 1, 1957.
Entry fee $1, four prints allowed.
On exhibition in Charleroi, April 28, through May 12.
For information and entry blanks, write Roger Populaire, Secretary, 18, Rue J. Destrée, Charleroi, Belgium.

3rd International Exhibition of Photography*, National Orange Show of San Bernardino and Wind and Sun Council of Camera Clubs, San Bernardino, Calif.
Closes March 3, 1957.
Entry fee $1.
For information and entry blanks, write Ellsworth Fiscel, 919 27th St., San Bernardino, Calif.

2nd Salon International d'Art Photographique, Mantes-la-Jolie, France.
Closes March 20, 1957.
No entry fee required.
On exhibition in Mantes-la-Jolie, April 27 through May 12.
For information and entry blanks, write Henri Lefebvre, 6, av. Jean-Jaures, Mantes-la-Jolie (S.&O.), France.

21st Philadelphia International Salon for Color Slides, Miniature Camera Club of Philadelphia, Philadelphia.
Closes March 24, 1957.
Entry fee $1, four slides allowed.
On exhibition at Philadelphia Free Library, Logan Sq., Philadelphia, April 4 and 7.
For information and entry blanks, write Ray O'Day, 524 Ashmead St., Philadelphia.

1957 Seattle International Exhibition of Photography,* Seattle Photographic Society, Seattle, Wash.
Closes March 25, 1957.
Entry fee $2, four prints; $1, four slides.
On exhibition at the Seattle Art Museum, April 10 to May 5.
For information and entry blanks, write Jack Gillespie, 803 E. 73rd, Seattle 5 (prints); Dorothy M. Smith, 6003 32nd N.E., Seattle 15 (Slides).

21st South African Salon of Photography,* Johannesburg Photographic and Cine Society, Johannesburg, South Africa.
Closes March 29, 1957
Entry fee $1, four prints allowed.
On exhibition at Johannesburg and East London during May; Lourenço Marques and Pietermaritzburg during June.
For information and entry blanks, write South African Salon of Photography, P. O. Box 7024, Johannesburg, S. A.

1st International Artistic Photographic Exhibition,* Gruppo Fotografico Pinerolese, Pinerolo, Italy.
Closes April 15, 1957.
Entry fee $1, four prints allowed.
On exhibition in Pinerolo during May.
For information and entry blanks, write Gruppo Fotografico Pinerolese, % Alberto Bonetto, Via M. Bravo 2, Pinerolo, (TO), Italy.—

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25mm F3.5 Ultra W.A.
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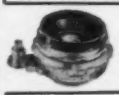
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FOTOTERIA

KODACHROME HEADQUARTERS

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How to be a Winner

(*Continued from page* 62)

One day, I took my camera and went over to my friends' place to do some shooting. The mother, of course, was thrilled, and went out of her way to help. This is just what I didn't want. I wanted Patty, the little girl, to feel completely relaxed. First, the mother wanted to put a party dress on Patty, and I had to talk her out of it. I wanted the child dressed in casual play clothes.

Then, I took Patty outside into the yard, brought out her toys, and left her to play by herself. She was soon playing happily. The shooting session lasted over three hours, and I doubt whether Patty ever fully realized that I was shooting pictures of her. I had created a relaxed, carefree situation and I was sure I had the pictures I wanted.

I took forty-eight pictures during the shooting. Two of them were submitted to the *Better Living* Contest. I chose close-ups which showed Patty at her happiest and her best, and spent a good deal of time in making the prints. I feel only the *best* possible print should be submitted to a contest. Sloppy workmanship is a strike against you.

Now, I would like to tell you about how I shot and selected some of the other photographs that have won me prizes:

American Music Conference Photo Contest: One summer, I was teaching at a boys' camp in Maryland when I heard about a contest sponsored by the Music Conference.

Music was taught at the camp, so I gathered a group of my boys, told them to bring their instruments along, and took them outside for a walk. The woods were soon ringing with the sounds of violins, trumpets, guitars, and even harmonicas. Once they got started, the children began having a good time with their "jam session" and they forgot I was shooting pictures.

I believed the Conference wanted a serious picture of musicians, but the boys were too busy clowning to be serious. I was getting pictures but not the kind I wanted. Just before I gave up, I saw my opportunity. One small boy wanted to learn how to play the guitar. I went over to the owner of the guitar and suggested that he teach the little fellow how to strum it. Soon the older boy was absorbed in teaching the little boy the fundamentals.

This situation was just what I wanted. I shot, and the pictures brought me a first prize.

Children are wonderful subjects. If you can get them absorbed in what they're doing you will get good pictures.

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Now, I would like to give you an insight into how I select pictures from my files for contests.

Saga Magazine Contest: Saga Magazine was running a contest for its readers. Since most of their readers are males, I went at my pictures with the idea of getting a shot that men would like.

In my files I found a shot taken during a costume party. It showed a man wearing a huge false mustache and acting like an old-time chef. There was a touch of humor in it.

The judges agreed with me that it was a man's picture, and they gave me first prize.

Vermont Chamber of Commerce Contest: When I read the rules of this contest, I immediately thought of a shot I had taken many years ago of a group sketching an old Vermont barn. It was the kind of picture that could help promote vacationing, and this, I felt, was what the judges were after.

I was positive that the judges wanted a picture which would make a person say to himself, "Yes, I'd like to be doing that right now up in Vermont." So, I chose a shot which showed people participating in an activity which was pleasant—painting a picture of an old Vermont barn.

My thinking was on the right track, for when the contest was over I had the first prize.

General Electric Contest: Obviously, the purpose of this contest was to find a picture that would dramatically point out the advantages of using flash when shooting action.

What kind of action should this be? I believed it should show action of the family-life type. Before I went out and set up a situation, I went through my files. Half way through my pictures I found a print of a little boy completely involved in sawing wood. It showed a segment of family life, and it showed an action. I felt that this picture was right and sent it in. Again I was on the right road: I won first prize.

New York World-Telegram Contest: If you are a newspaper and magazine reader you know that the styles of pictures that each uses are different. For a newspaper contest, I had to pick a picture which the newspaper photographers might take themselves, and one which had all of the sharpness and contrast which newspaper men seem to want.

I selected a picture of a girl. She was pretty and the lighting gave the shot contrast yet it came from such an unusual angle that it made the subject look more interesting.

The picture won the week's competition that it was entered in, and later won one of the top fifteen prizes in the finals.

New York Festival-City Contest: This was a tough contest to pick a picture for. The only thing I had to go on was a negative concept; I did not want a conventional shot of buildings. Again I went to my files and found a high-angle shot of St. Patrick's Cathedral. It looked like a picture that might be run in an ad which tried to attract visitors with the beauty of New York.

The picture won.

(*Continued on page* 118)

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		✓✓				$459.45
			✓✓			$499.00
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		✓✓		✓✓		$514.40
			✓✓	✓✓		$573.95
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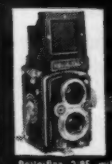

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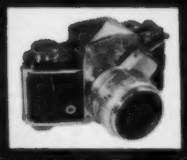

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I enjoy entering contests. For me, there is a great deal of excitement and suspense in the knowledge that my pictures are competing with the best work from other photographers. When a picture of mine wins a contest, I almost feel as if I had sent a child into the world which has made good by standing on its own feet. I always consider that my picture, not I, wins the contest for I know that when a judge looks at an entry, everything depends on the picture, and on the picture alone. The decision is altogether independent of who the photographer is.

The impression a picture makes on a judge depends first on the subject matter and the way in which it is handled, and secondly on the skill with which it is presented. For that reason, I always do my own printing, for I feel that the quality of the print is just as important as the actual picture. I always make a thorough study of my contact sheets before selecting the pictures I want to print. Selection is usually difficult, but here again I keep the sponsor in mind before making my choice. Usually I submit two or three photographs to each contest.

I have always felt it wise to print my picture 11x14 if at all possible, because, I know judges are only human and will prefer to see large prints. Some contests, of course, have specific rules. If a maximum print size is indicated I always send in the largest size print allowed.

Of course, I make as good a print as possible, and spot it carefully. Then, I mount the picture so the corners will not crack, and then trim the edges even. I avoid giving my picture titles unless the contest rules specifically request it. I feel a photograph will mean something different to every judge, and a title may well give a bad impression. The final step is stamping my name and address on the back of each print. I mail my entries after they have been carefully packed, so that they will arrive in the best condition. I always enclose a stamped return envelope, in case of rejection.

Contests are gambles. Every time I enter a contest, I gamble time, materials, and sometimes even my negatives. But these are risks I am happy to take, not so much because I hope to win a prize, but because I know that if my photograph wins, it will have proved itself a successful picture of which I can be proud.—

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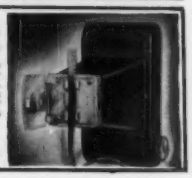

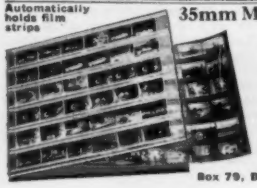

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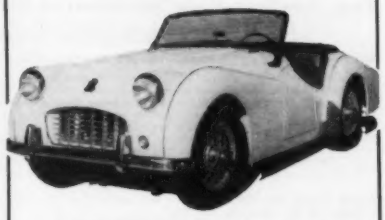

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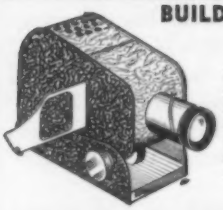

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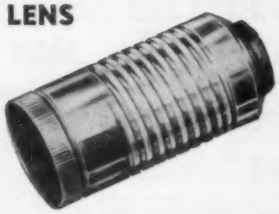

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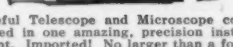

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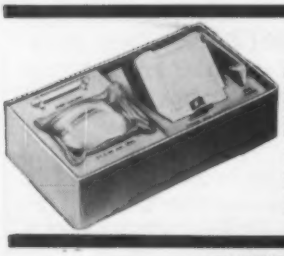

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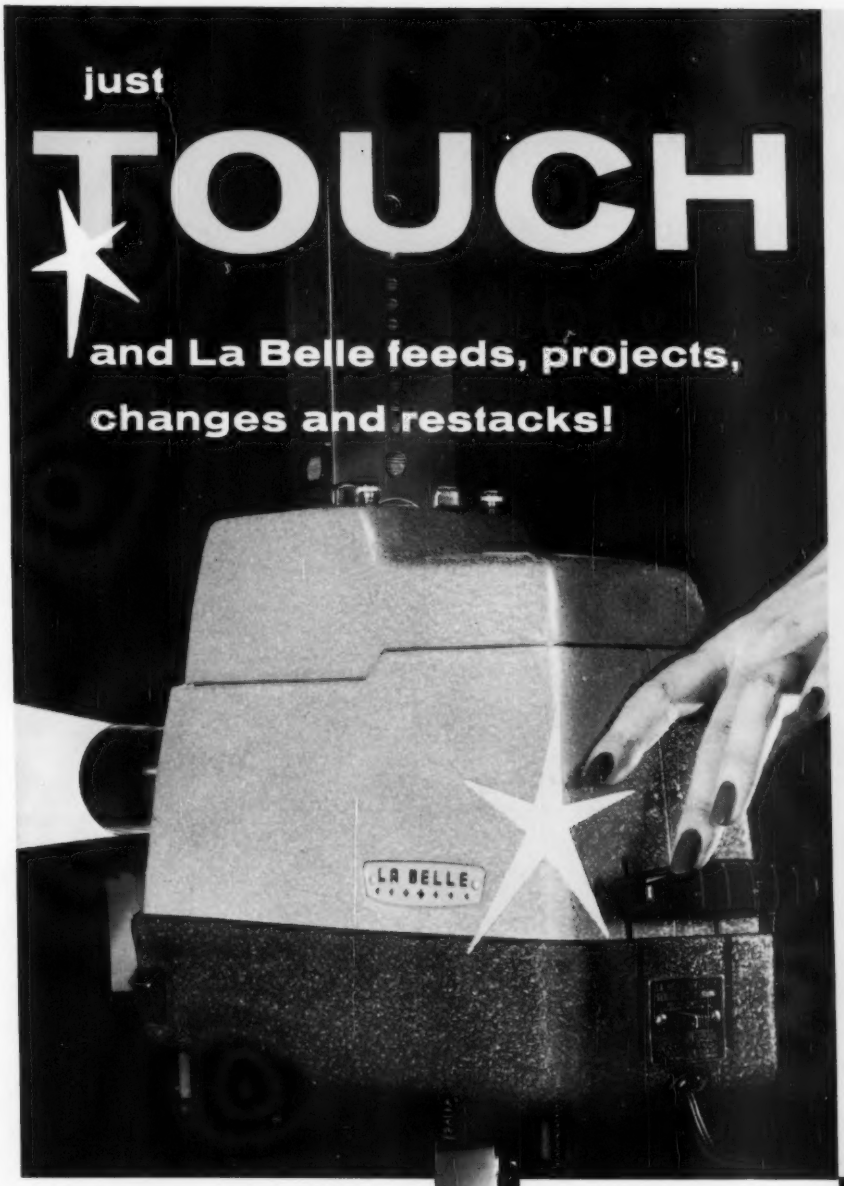

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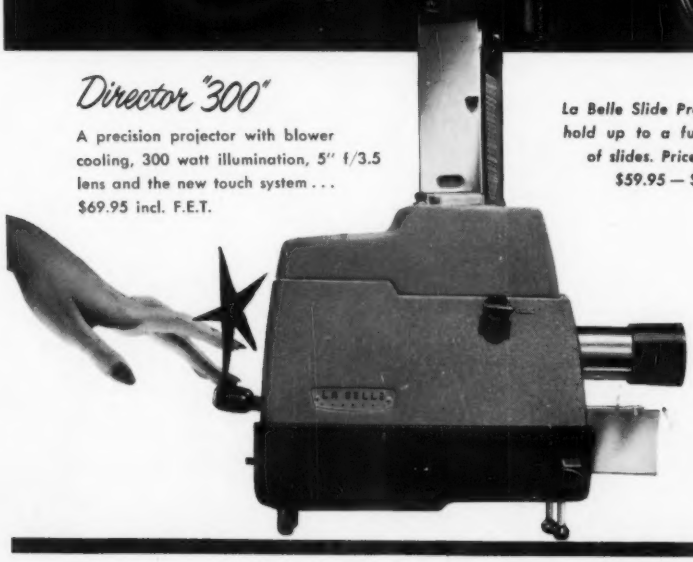

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FREE BOOKLET:

"How to Show Your Slides Without Losing Your Friends"

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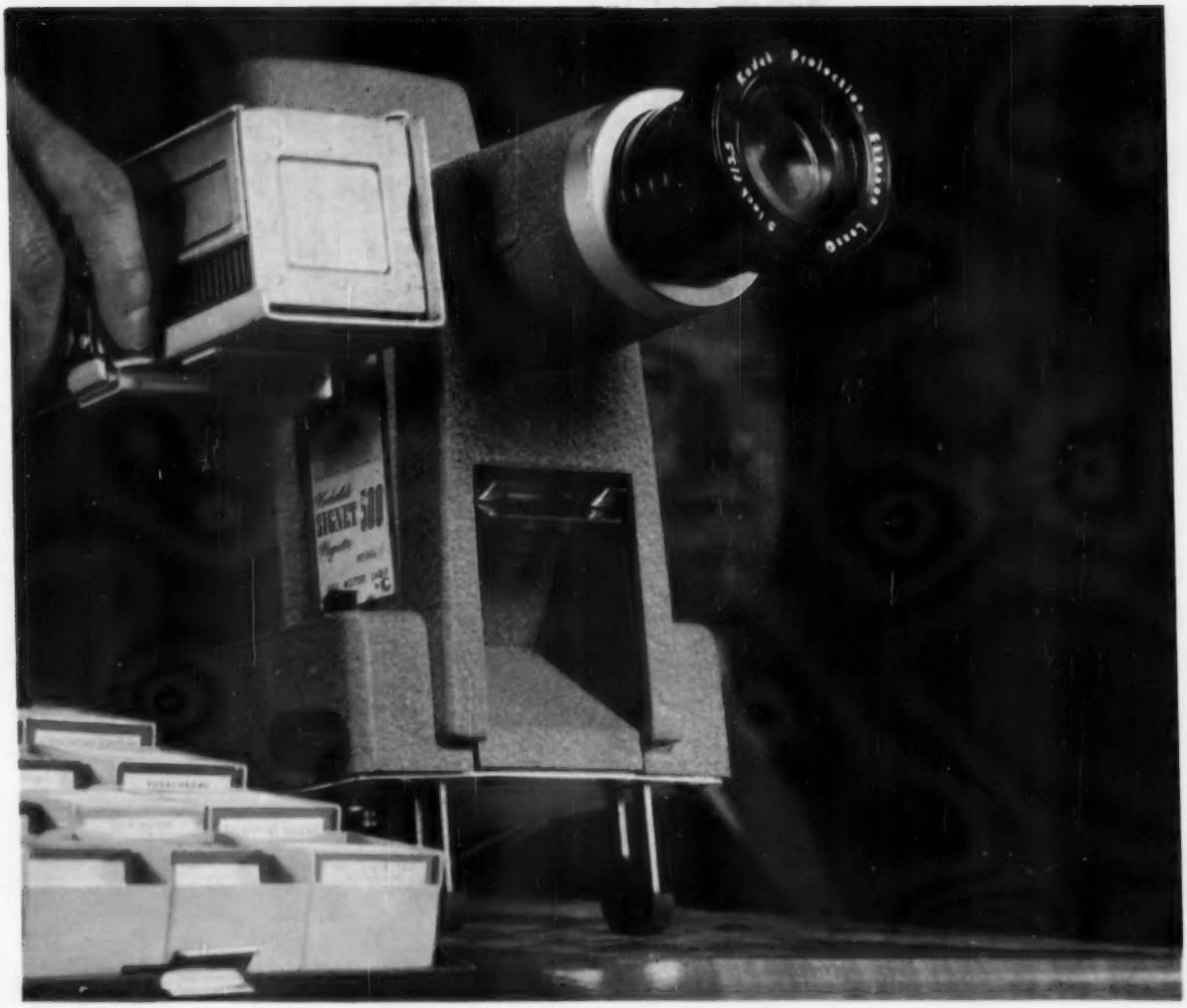

Picture of a successful host

Watch your guests as your Kodaslide Signet Projector throws the first slides on your screen. Their faces will tell you . . . you're putting on a masterful slide show.

Your slides are beautiful, sparkling things. You've put a lot into them. You want your show to be just as good, too—smooth, with the ease and polish these slides deserve.

So you use a Kodaslide Signet Projector. Up there on the screen the colors fairly glow with life, sharp and crisp from corner to corner. Yet the Signet doesn't even need darkness; you leave some of the room lights on if you wish. And its husky impeller blower is quiet . . . just whispers politely while it keeps things cool.

Your Signet's snap-action slide changer slips slides carefully in place, slides them out again quick as a wink . . . in the original sequence, ready to go back in the file box. And you can put the automatic changer in place in a trice.

Take a few slides in hand—either regular 35mm or the new 1½ x 1½-inch transparencies—and try out a Kodaslide Signet Projector at your dealer's. It's an experience you shouldn't miss . . . and neither should your future guests.

Prices include Federal tax where applicable and are subject to change without notice

Kodak
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A Kodaslide Signet 500 Projector with automatic slide changer and a 5-inch f/3.5 lens costs $82.50; with 5-inch f/2.8 lens, $89.50; with the new 7-inch f/3.5 lens, $105.50; without automatic changer, $10 less. The Kodaslide Signet 300 Projector with f/3.5 lens and automatic changer is $69.50; without changer, $59.50. The file box in the corner of the picture is the new Kodaslide 400 File Box, holds up to 400 slides, fits in your bookcase like a book, costs $5.75 in rich red or deep green.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.